SOLOS FOR TREBLE INSTRUMENT
ESPECIALLY SOPRANO RECORDER

COLLECTION 11
AFRICAN MELODIES

Arranged/composed by Clark Kimberling

Here you'll find lots of sheet music. For ***all but four*** of the solos, you may make copies, with only two restrictions: always include

- the attribution to arranger/composer (top of page)
- the copyright notice (bottom of page).

The ***four exceptions*** are **Bawku, Chereponi, Garu,** and **Natomah,** which are based on melodies adapted from sources in Ghana, and published by Hope Publishing Company. You may make copies of these four for your own use, but for any other use, you must obtain separate permission from Hope.

Collection 11 has 60 solos, arranged especially to show the amazing capabilities of the soprano recorder.

When performing these arrangements, use a sound system and/or a percussionist.

A percussionist can work wonders – and manage your sound system.

These solos are based not only on melodies from African countries, including Egypt, but also English melodies by the African composer Ignatius Santos, and melodies composed for Collection 11 by Clark Kimberling. The latter solos are found at the end of the collection, with titles beginning with the letter Z.

NOTES FOR RECORDER PLAYERS

Very high notes on a soprano recorder, beginning at high C (that's c^3, printed two lines above the treble-clef staff, pitched an octave higher), are listed here with fingerings. These are all played with half-open thumb hole.

Note	Left hand	Right hand
c^3	2	2,3
$c\#^3$	2,4	2,4,5
d^3	2,4	2,4
$d\#^3$	3,4	3,4
e^3	3	all open
F'^3	3,4	3,4,5
$F\#^3$	3	3
g^3	2	2
a^3	2	2,4
c^4 (highest note on a piano)	3	2,4

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The very high notes are best used in staccato playing, and then, sparingly, usually near the end of a piece, as in **Garu** and **Itmakhtary.** A philosophical approach to the high notes is that they should be cultivated for the simple reason that they are "there" – with their own kinds of musical possibilities, just as the notes on various ethnic flutes offer their own special characteristics.

Many recorder players use a modern vibrato, based on diaphragm or throat motion, or some combination of those two. They apply vibrato to music composed after 1800 in much that same way that flautists, violinists, and vocalists do. Well-modulated vibrato is highly recommended for the solos in this collection. Tones that are held for more than one second, such as a high note at the end of a phrase and especially at the end of a piece, may be played in the manner of many vocalists: start the tone straight, then develop vibrato gradually over a short time interval, until full vibrato is "on" for most of the duration, as in the final measures of **Natomah** and **Zabunzo.** Opportunities for special attention to vibrato occur in many of the solos, especially **Zayesha** and **Ziffchiff.**

At least two other special effects should be cultivated by recorder players: chiff and recorder-glissando. The word *chiff* (from the sound made by the chiff-chaff, a European warbler) is often applied to sounds made on certain pipe organs, especially fine tracker organs, as well as electronic organs that explicitly offer a chiff option. While chiff is possible on almost all the notes of a soprano recorder, it is fairly easy to produce truly remarkable chiffs in the lowest octave. In fact, one may speak of *octave-chiff* for these lower notes, obtained by plosive overblowing "just right." As the name suggests, the attack on the note actually causes the note an octave above to sound briefly, like an accented grace-note. Chiffing can add quite an intriguing percussive effect; as in **Ziffchiff** and **Zunta,** as well as **A Ba Boleke Nwana!,** especially **Let Anyone Who Knows How to Trade Come Out and Do It** and **Vuka Mungoni.**

The other special effect, recorder-glissando, is denoted by a straight segment between two notes. Ascending recorder glissandi work especially well between certain pairs of notes, such as e^2 to g^2 and e^2 to a^2. Descending favorites are d^2 to d^1 and d^2 to f^1 To perform these, simply roll the fingers gradually from one fingering to the other.

Example: **Hi Me Welewela!.** Recorder-glissando differs from ordinary glissando, in which intermediate scale notes are rapidly fingered and slurred, as in **Iga'ma La Bantwa'na.**

NOTES FOR FLUTE PLAYERS

Bottom C on a flute is middle C on a piano, but when a soprano recorder plays the same written note (the lowest on the instrument), the sound is actually an octave higher. In other words, loosely speaking, the recorder plays an octave higher than the flute. Consequently, music written for soprano recorder, when played on flute, is pitched a bit lower than most flute music. When played as written on flute, the solos in this collection have a pleasing low effect and, in some cases, may be regarded as "specialized" flute music, especially if amplified by a sound system.

INVITE A PERCUSSIONIST

Many of the solos lend themselves to the sort of accompaniment that skilled percussionists can easily provide. Feel free to use your own recorded background sounds with a sound system (perhaps managed by your percussionist).

Foot-tapping can be used during many of the solos in the collection. Keep in mind that much of African music was and is inherently very rhythmic, and that drums, clapping, tapping, and stomping are often part of the music.

ARRANGEMENTS

In order to adapt melodies as originally published, certain techniques of arrangement have been applied. One objective has been for each finished arrangement to occupy a full page, and another has been that each arrangement should take advantage of special characteristics of the recorder or flute. Perhaps the most obvious technique for such objectives is upward transposition, in connection with increases in tempo and ornamentation, as in **Chereponi** and **Ijo Ki Mba Jo.**

A second technique is the *contrasting segment*; that is, one that separates renderings of the original melody.

Another technique is *chording*. With a one-note-at-a-time instrument, chords, in the usual sense, are not available. However, playing the notes of chords rapidly in succession can achieve desirable harmonic effects and also enhance a melody in other ways.

For a list of all the solos, consult **Historical Notes 11,** which includes Internet links and provides access to all 12 collections in this series:

Collection 1: African-American and Jamaican Melodies
Collection 2: Christmas Carols
Collection 3: Irish Melodies
Collection 4: Americana to 1865
Collection 5: Americana after 1865
Collection 6: British Melodies
Collection 7: Melodies by Women Composers
Collection 8: Eastern European and Jewish Melodies
Collection 9: American Indian Melodies
Collection 10: Latin American Melodies
Collection 11: African Melodies
Collection 12: Western European Melodies

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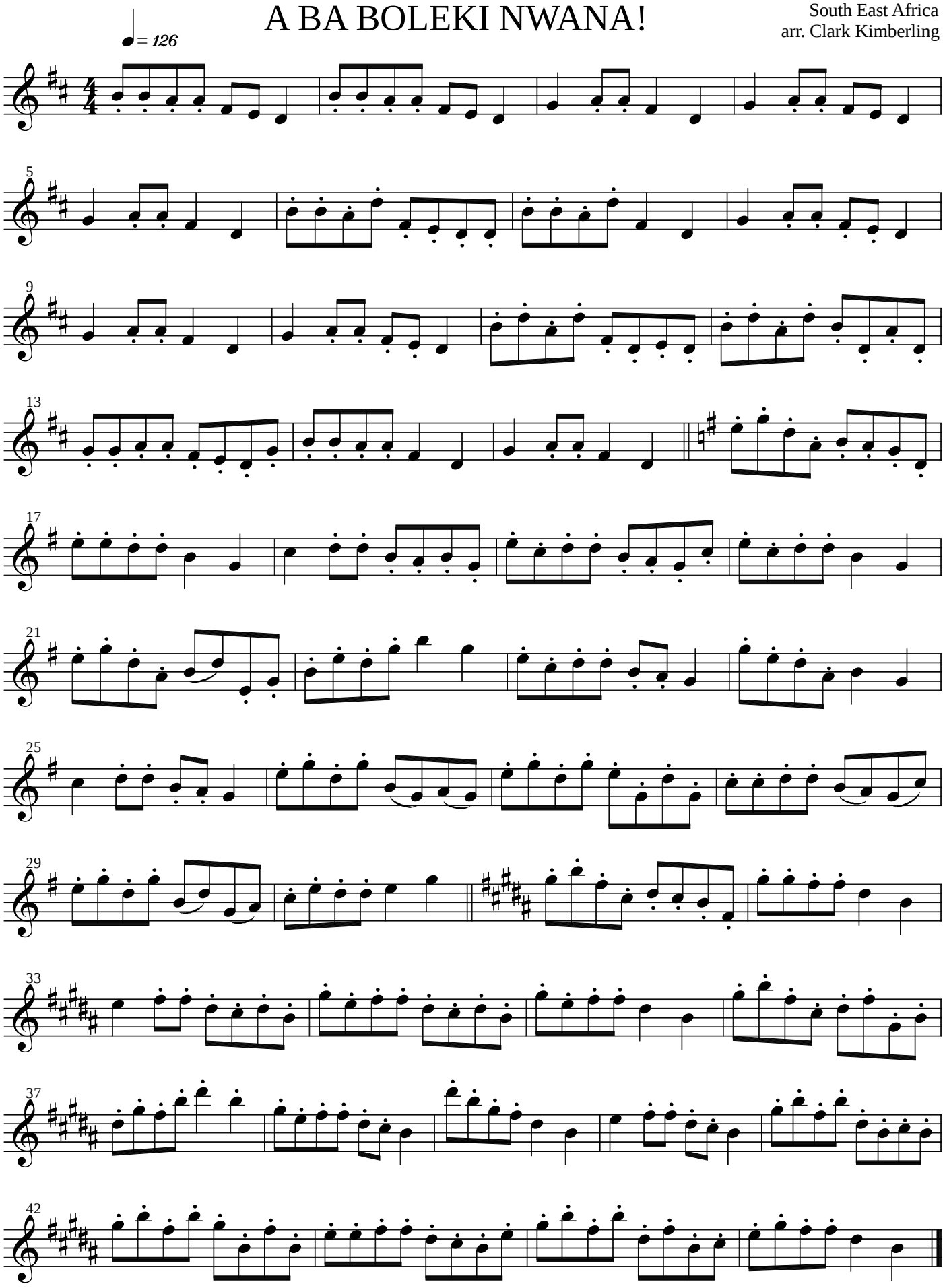
Exceptions: Four of the solos are NOT included in this license. For details, see Historical Notes 11 for these four solos: Bawku, Chereponi, Garu, Natomah.

A BA BOLEKI NWANA!

South East Africa
arr. Clark Kimberling



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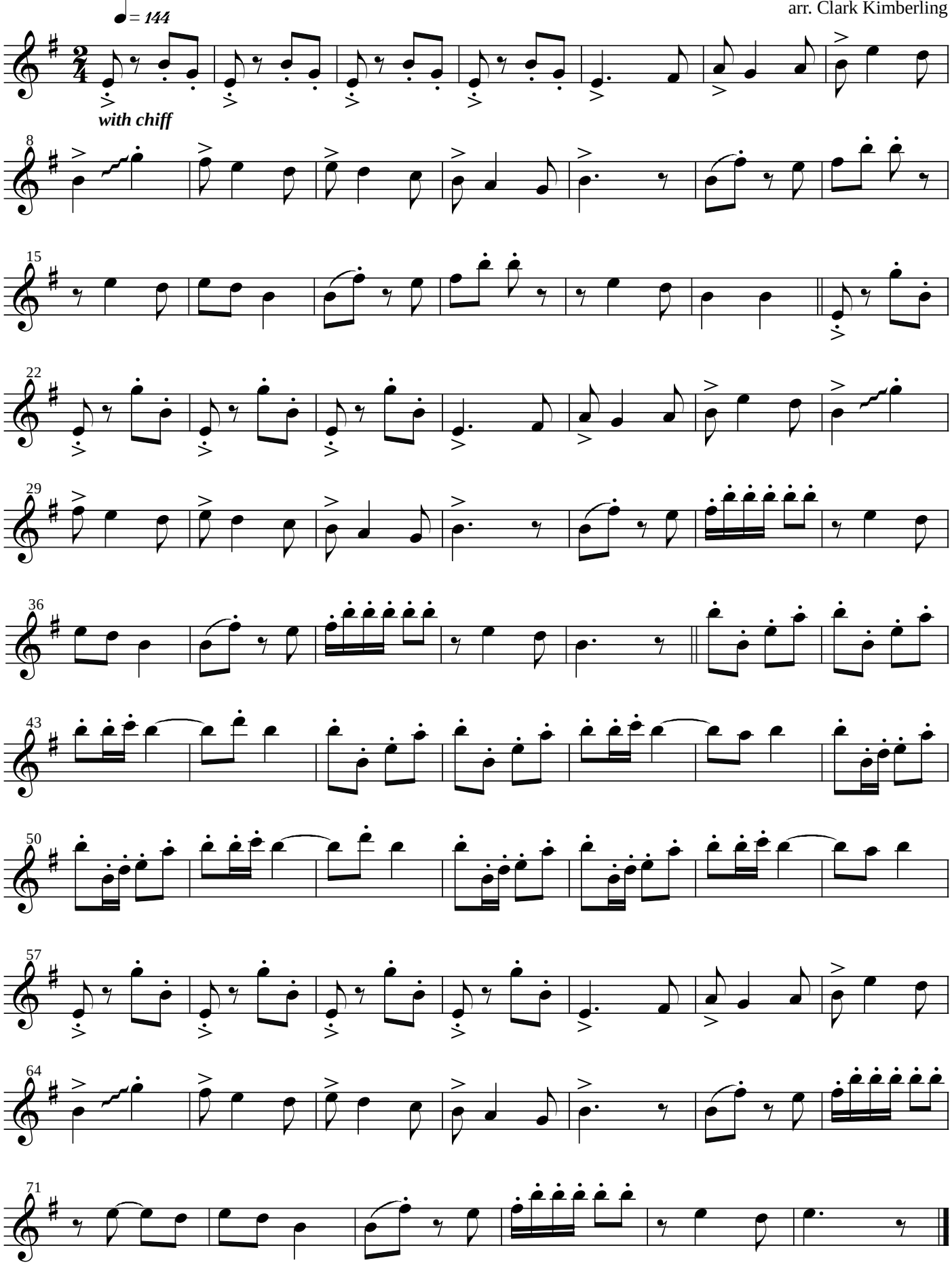
AFRICAN DANCE: CALL TO THE FEAST

Amanda Aldridge
arr. Clark Kimberling



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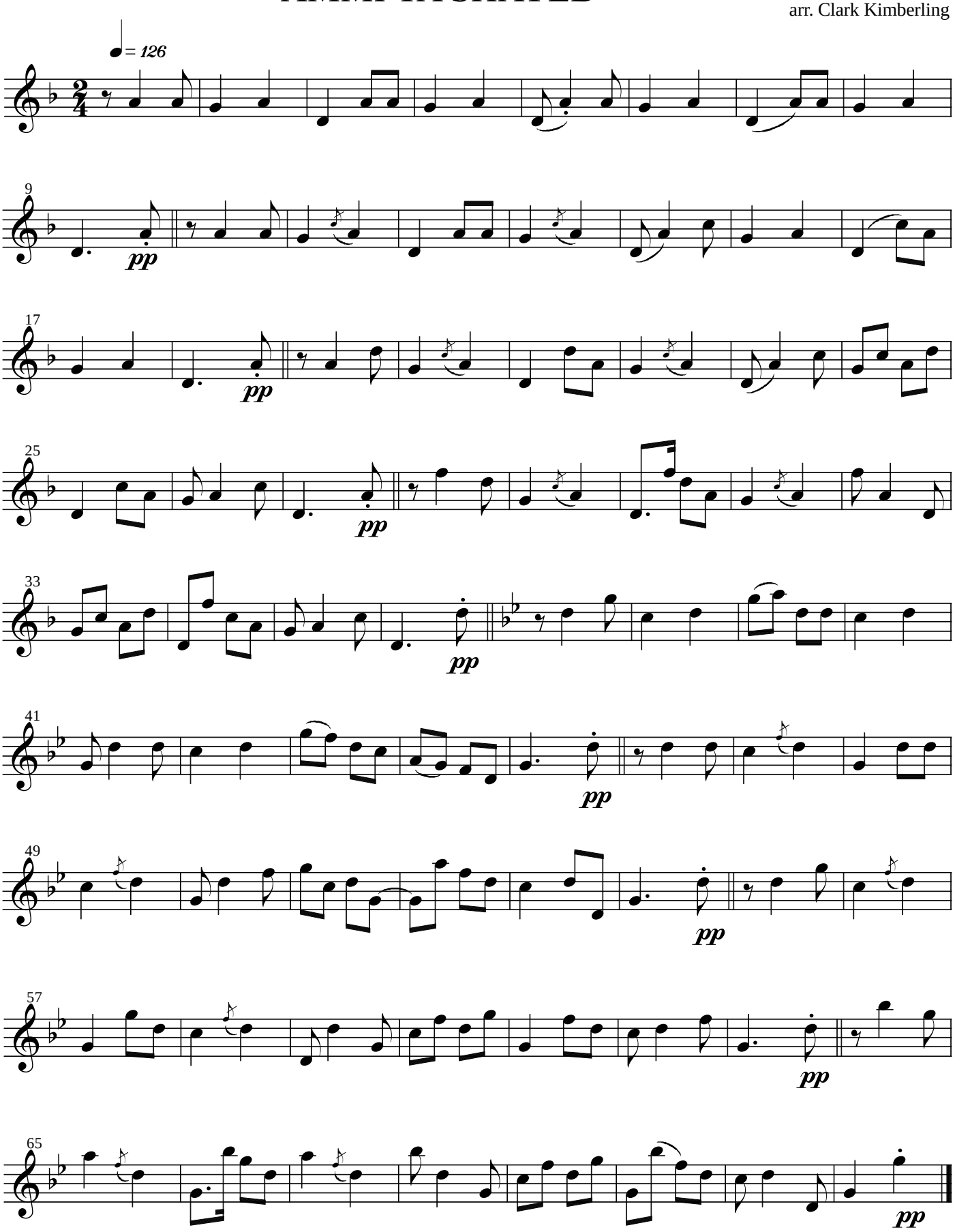
AMMI YA SHAYEB

Egyptian
arr. Clark Kimberling



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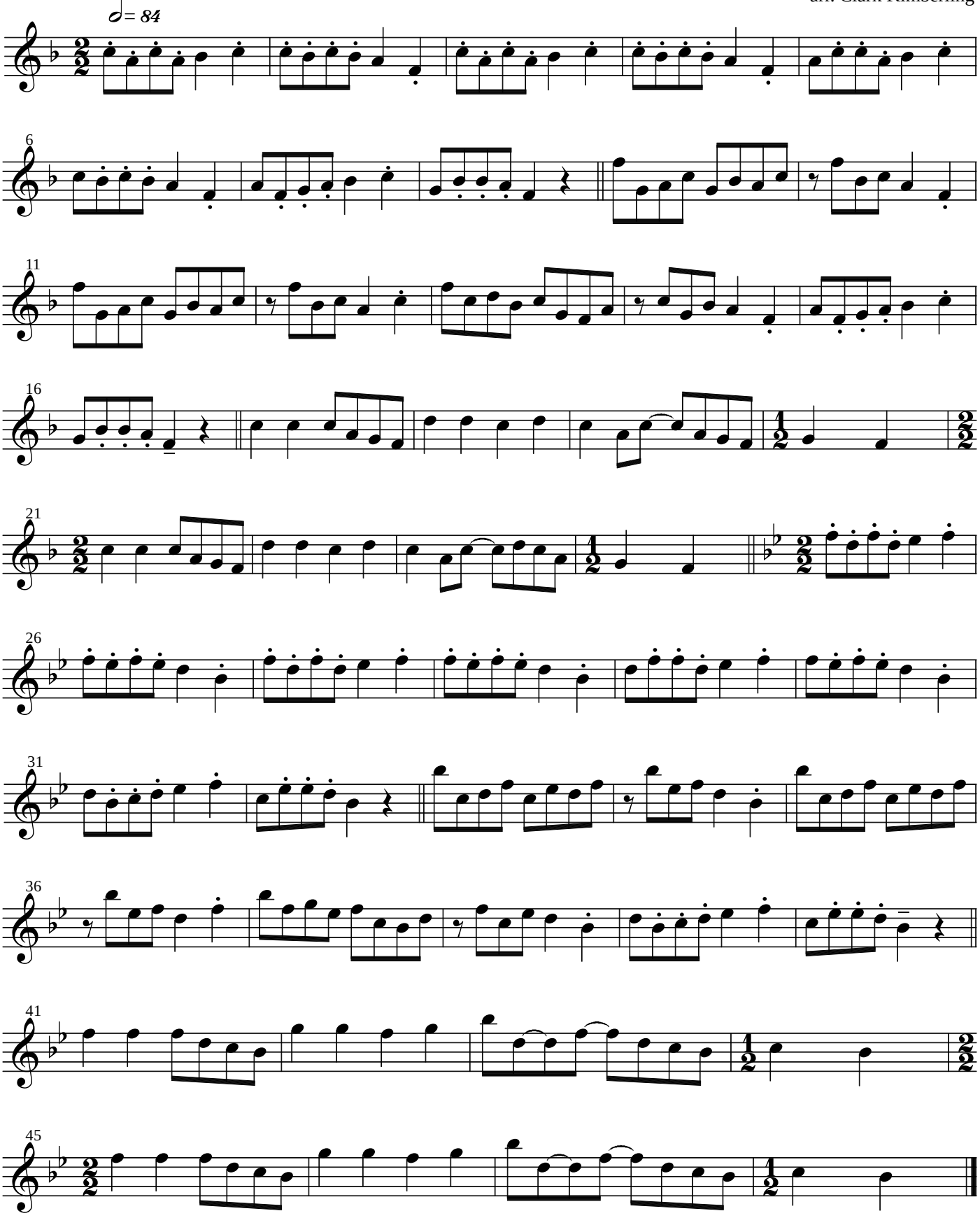
AWAY, AWAY, LITTLE GOAT

Ewe (Ghana)
arr. Clark Kimberling



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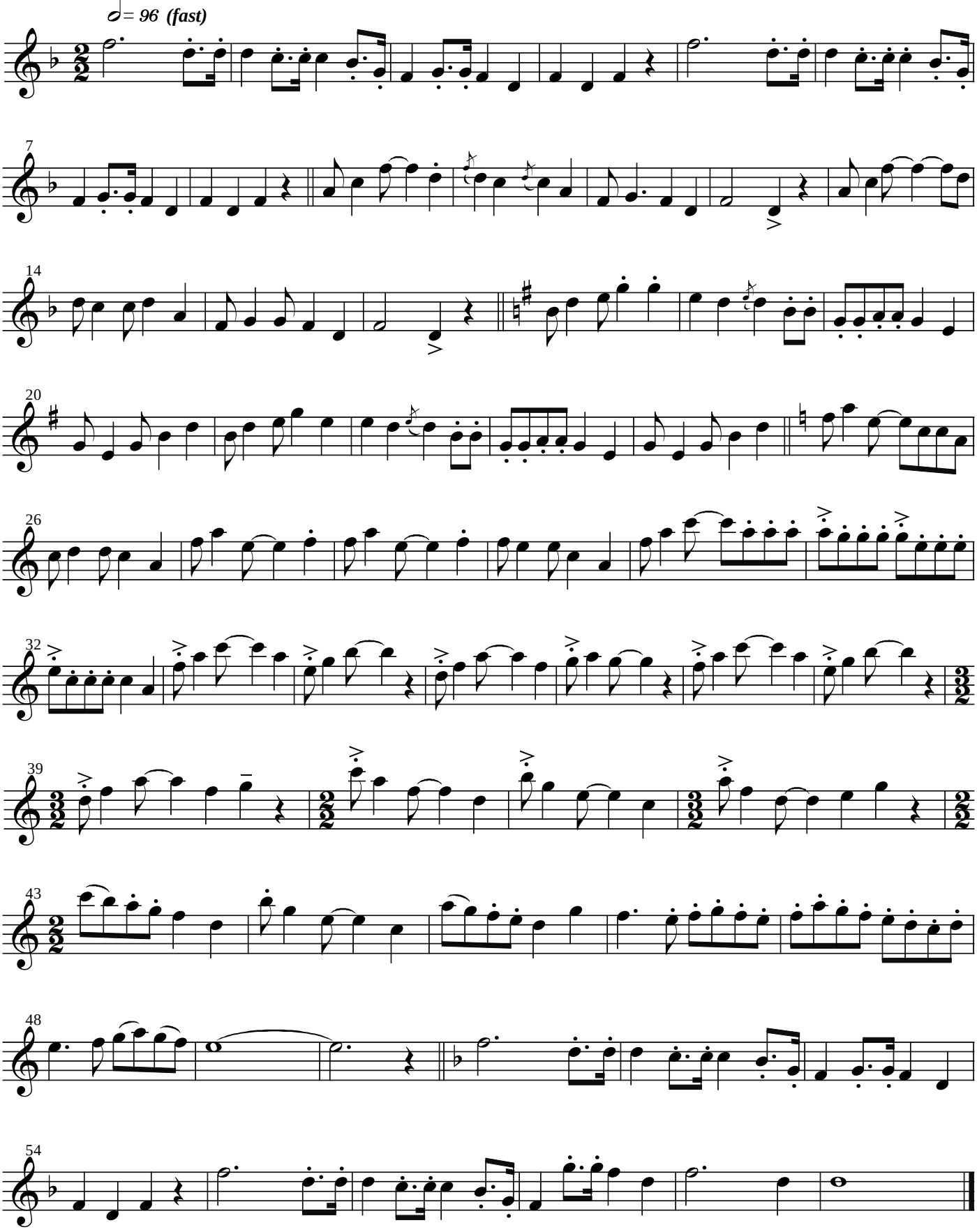
BA-RONGA CHANT

South East Africa
arr. Clark Kimberling



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BEWARE THE SEA

Yoruba (Nigerian)
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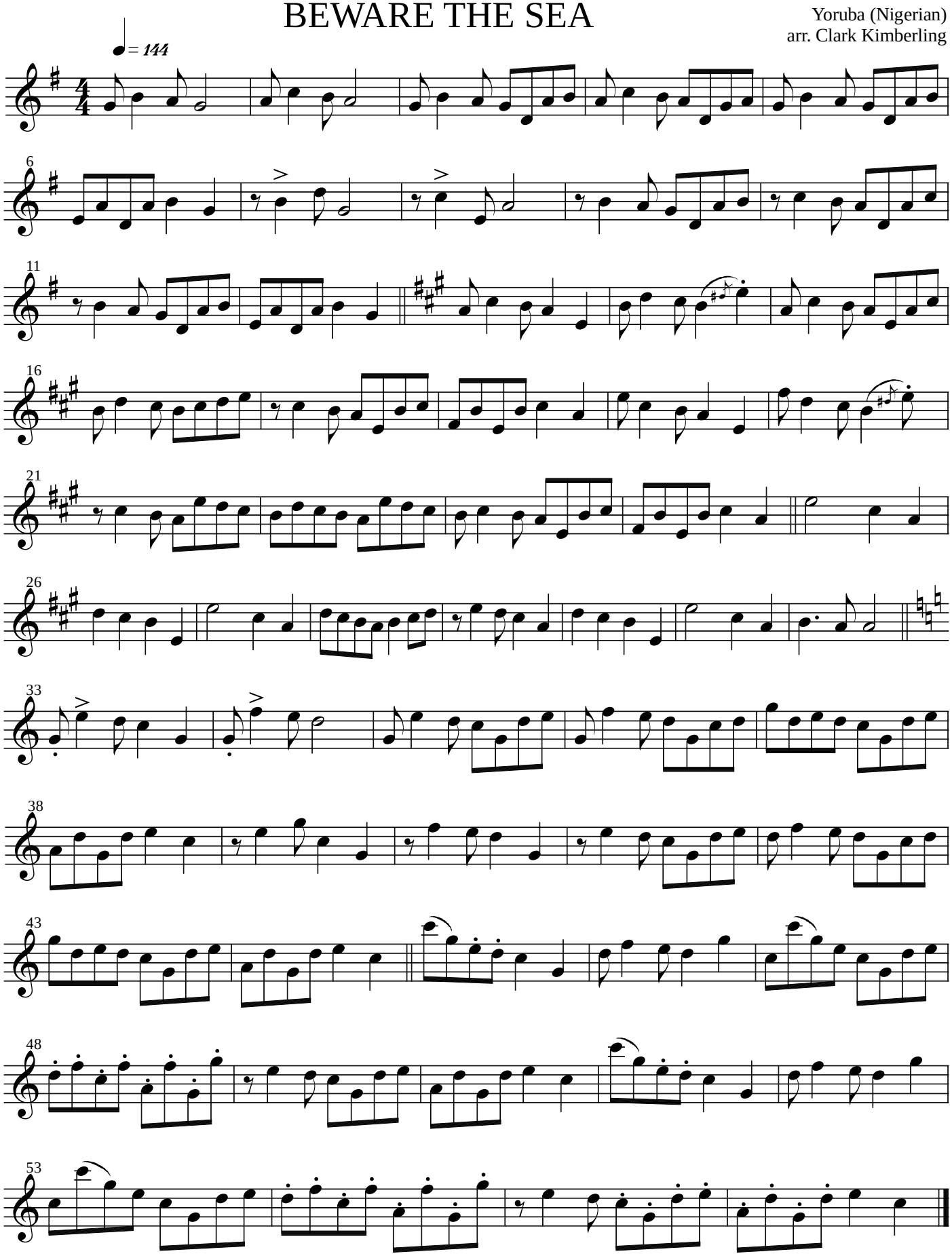

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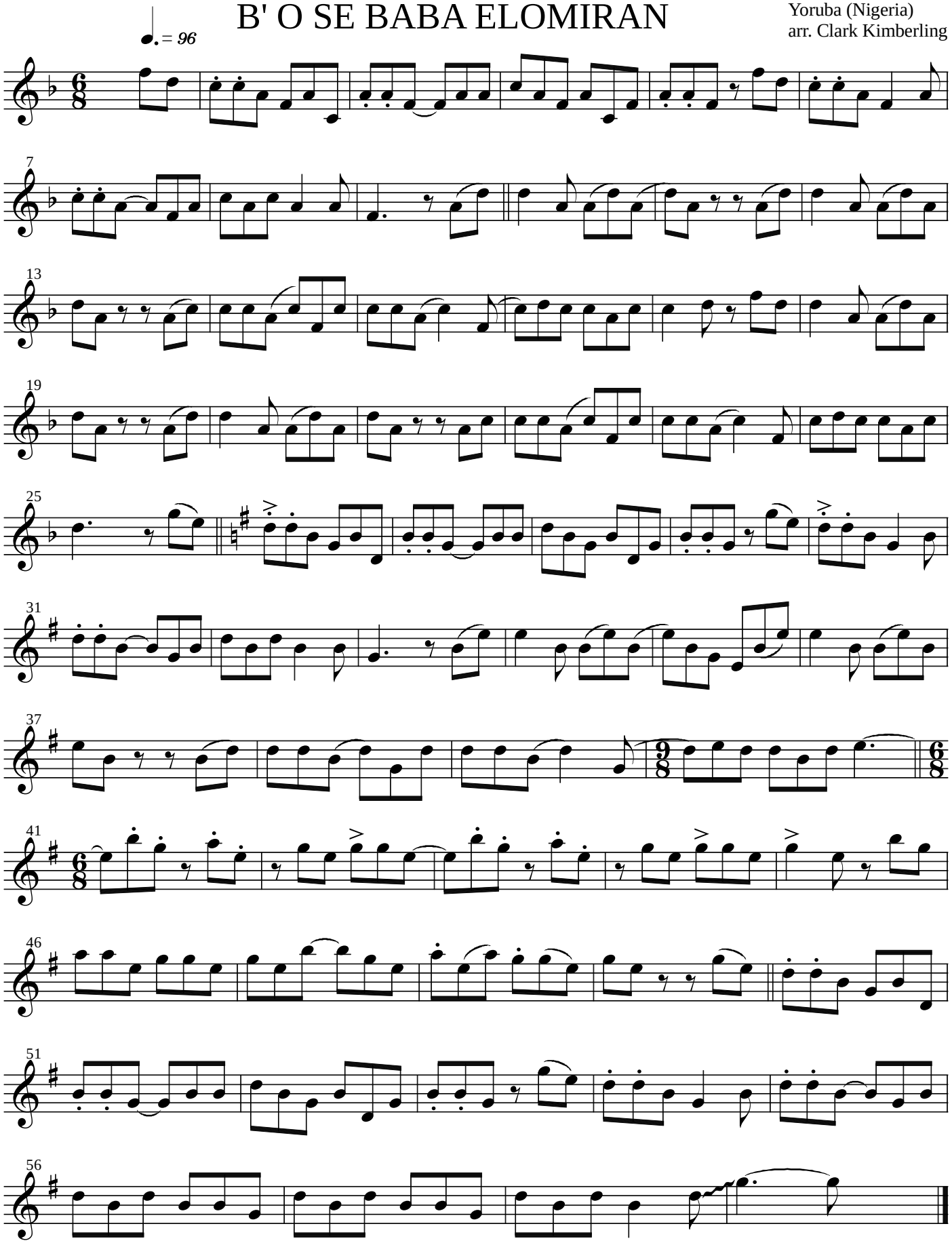
B' O SE BABA ELOMIRAN

Yoruba (Nigeria)
arr. Clark Kimberling



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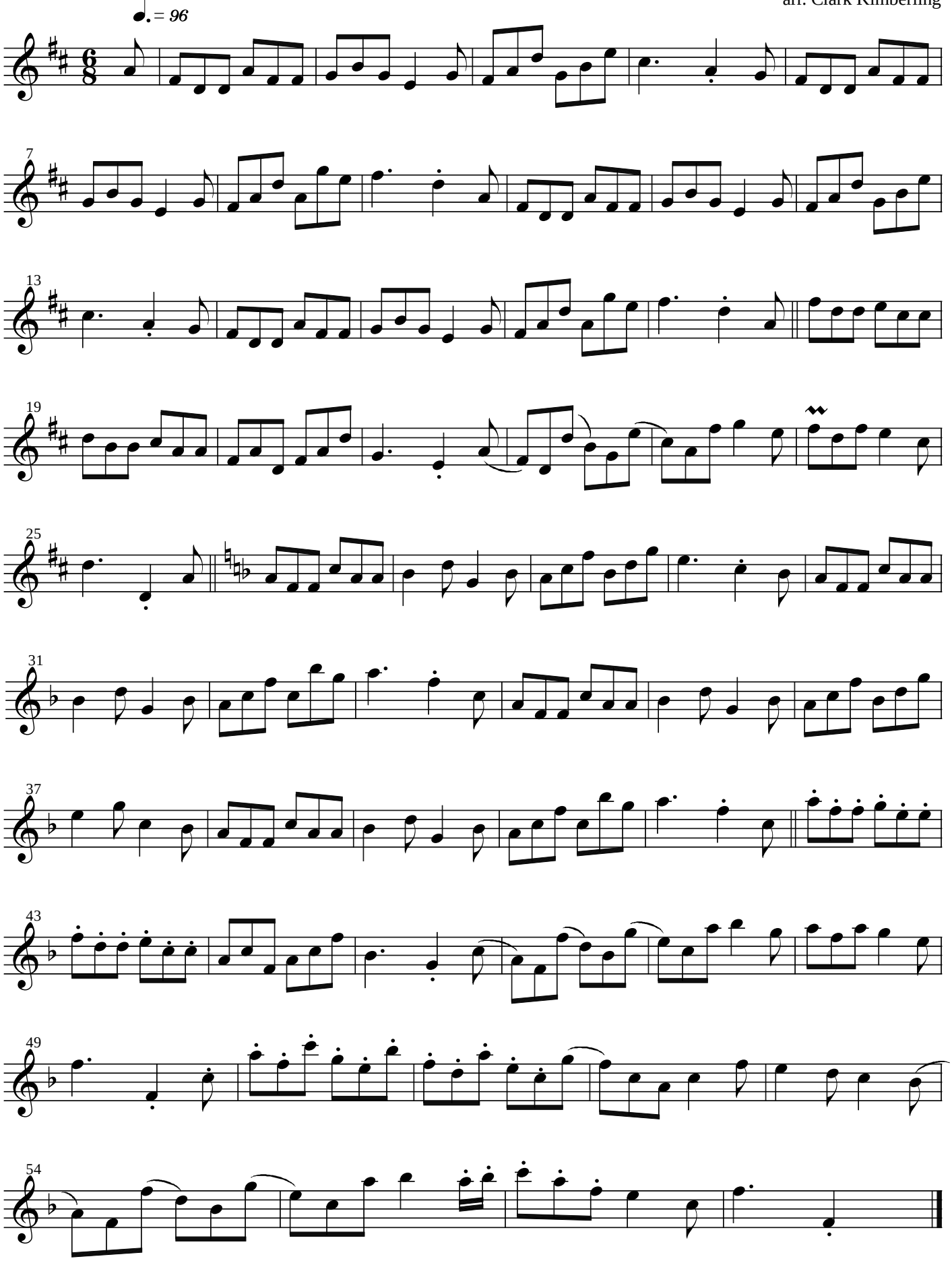
Yoruba Song Book, Ogunbowale, page 30

BUSHY PARK

Ignatius Sancho
arr. Clark Kimberling



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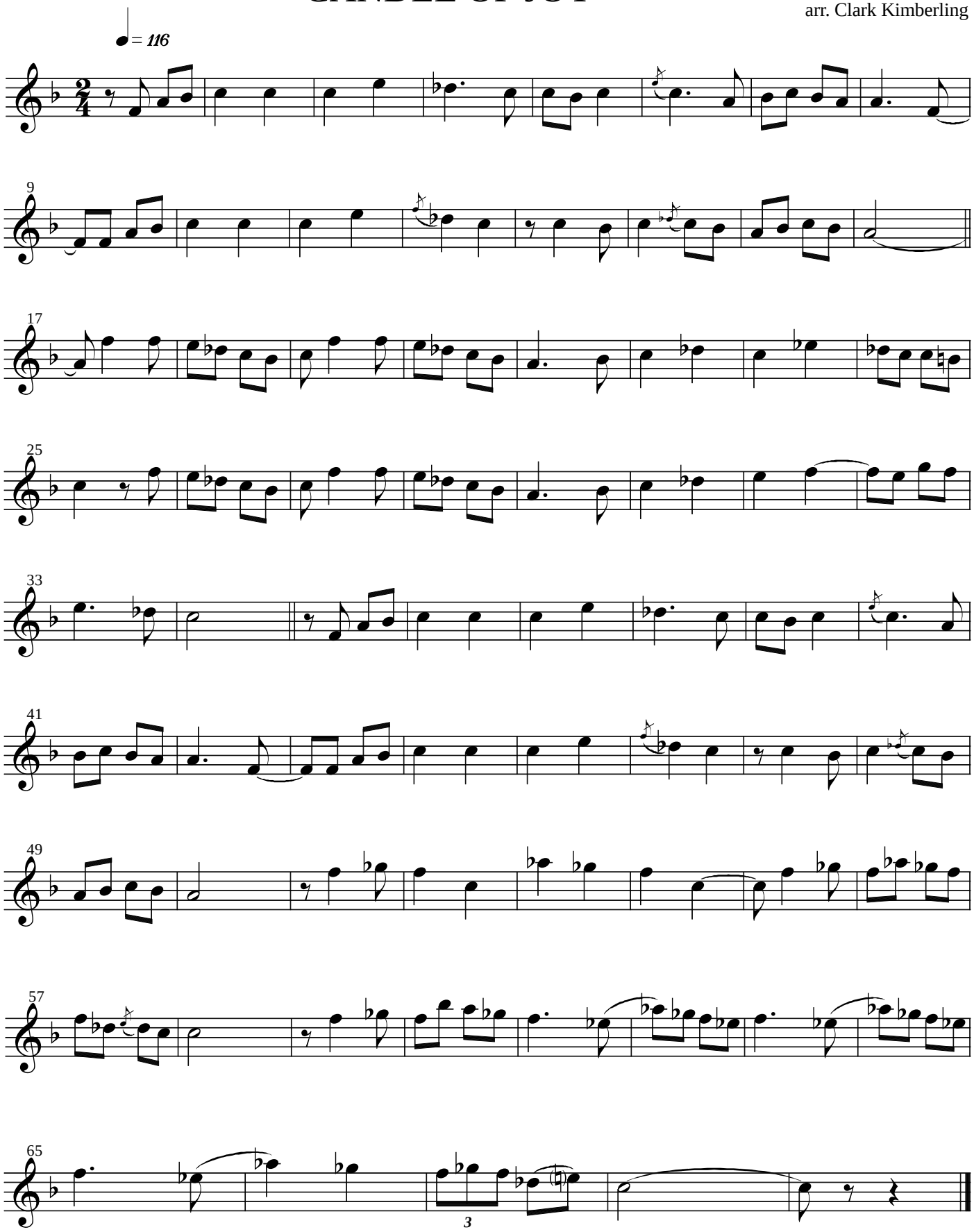
CANDLE OF JOY

Egyptian
arr. Clark Kimberling



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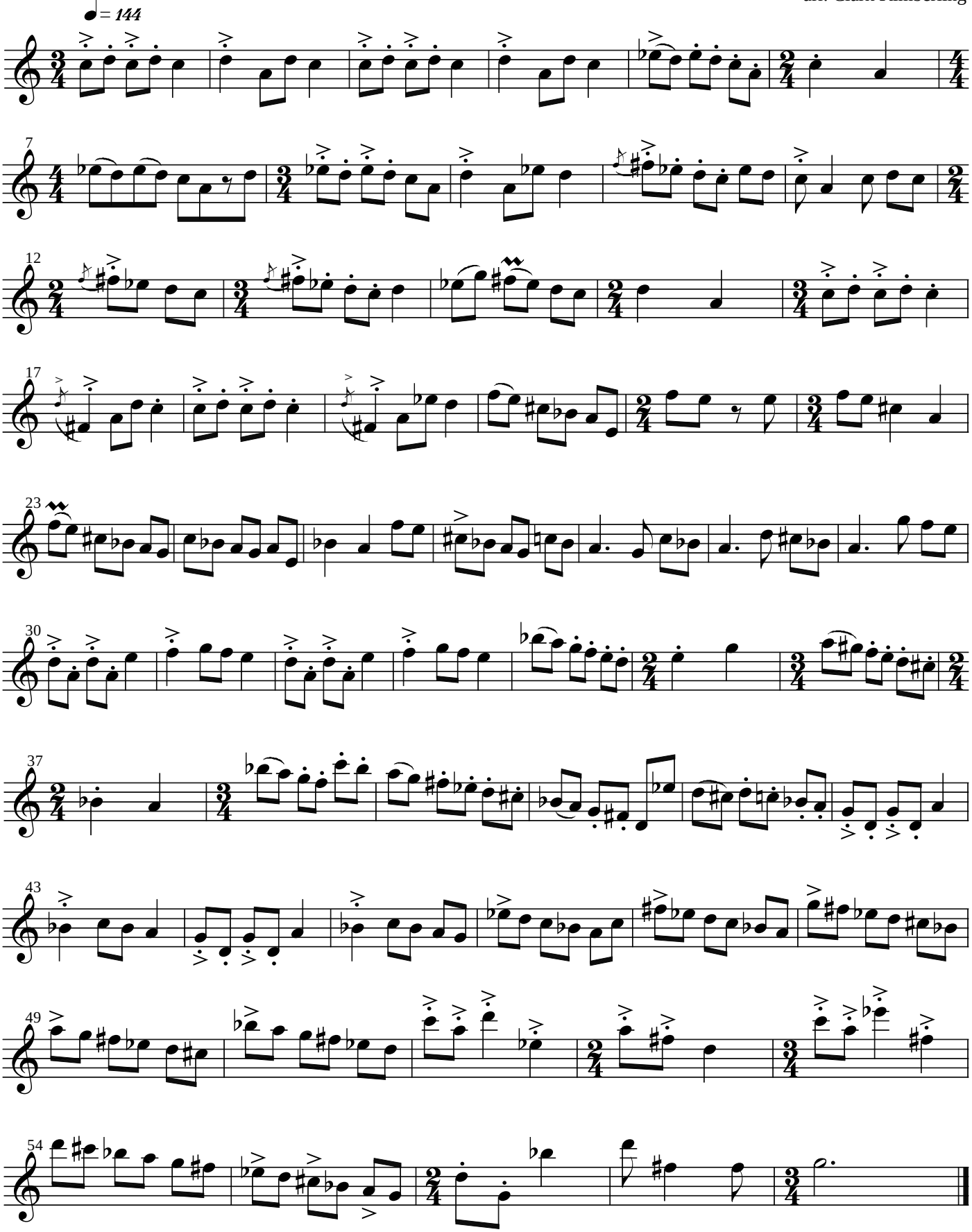
CHA-KÓMBA, KÓMBA

Chindaú (Zimbabwe)
arr. Clark Kimberling



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CRY OF A BIRD

Akan (Ghana and Ivory Coast)
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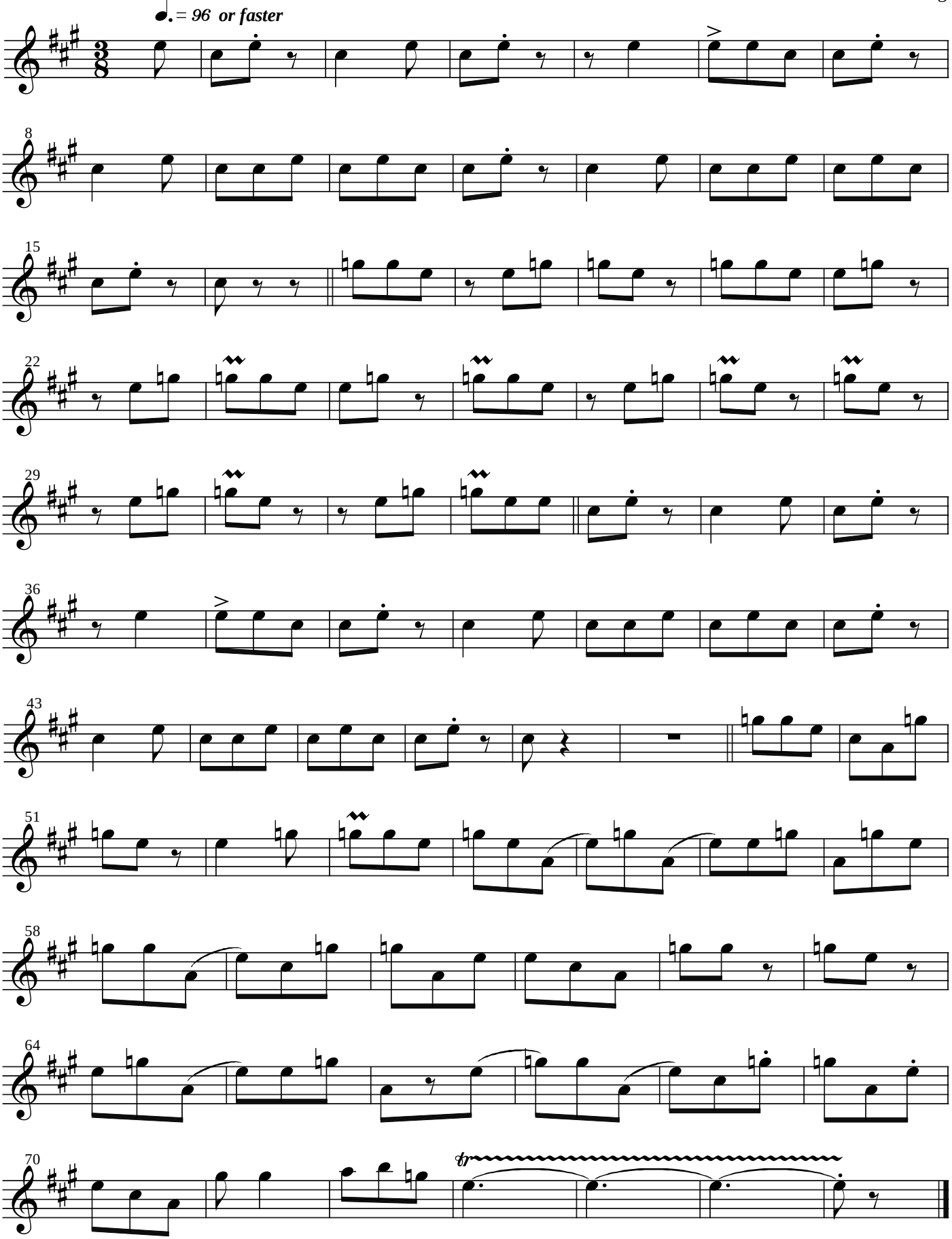

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DUCHESS OF DEVONSHIRE

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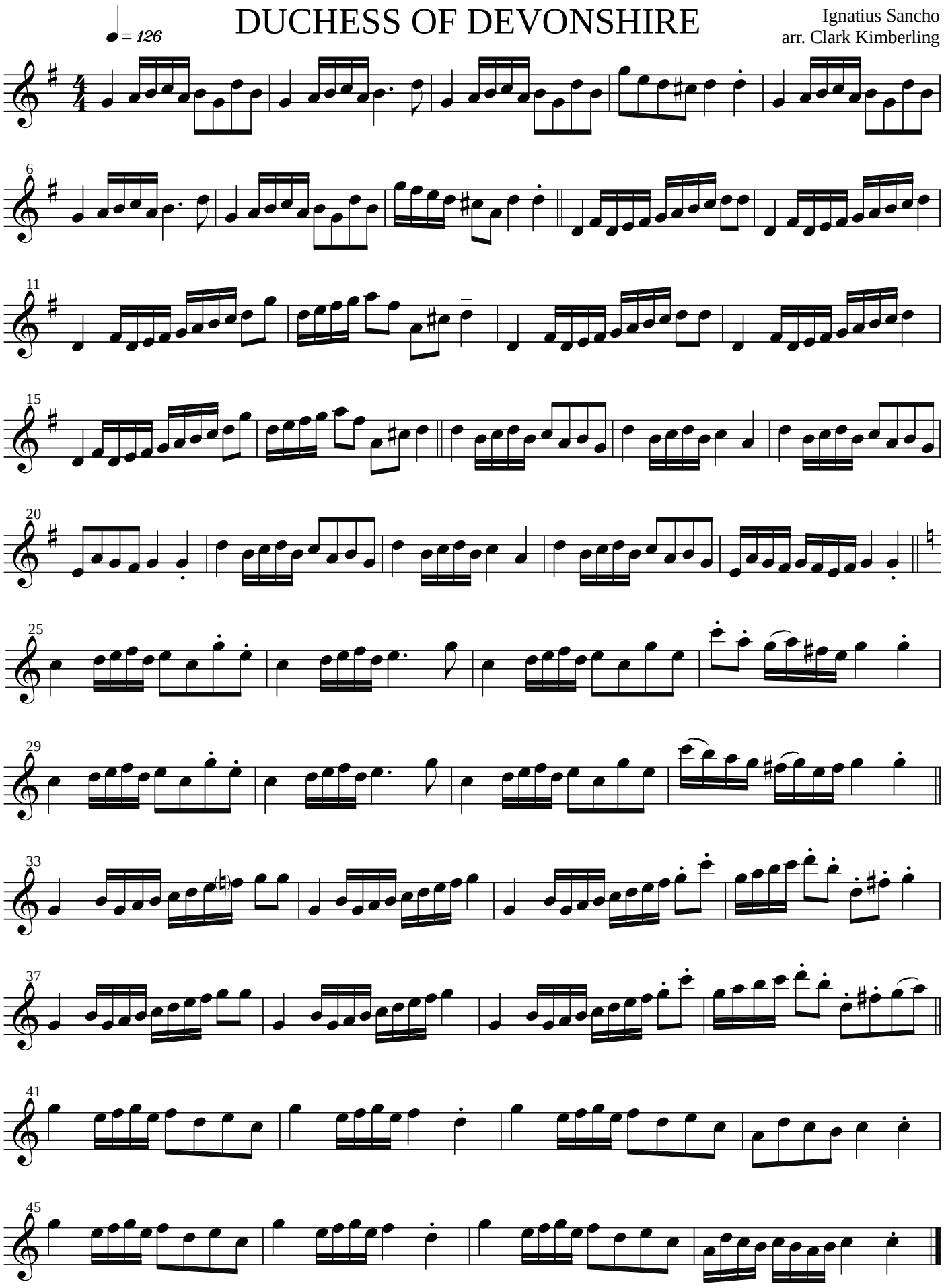

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FOR LOVE OF THE FAIR MAID

Egyptian
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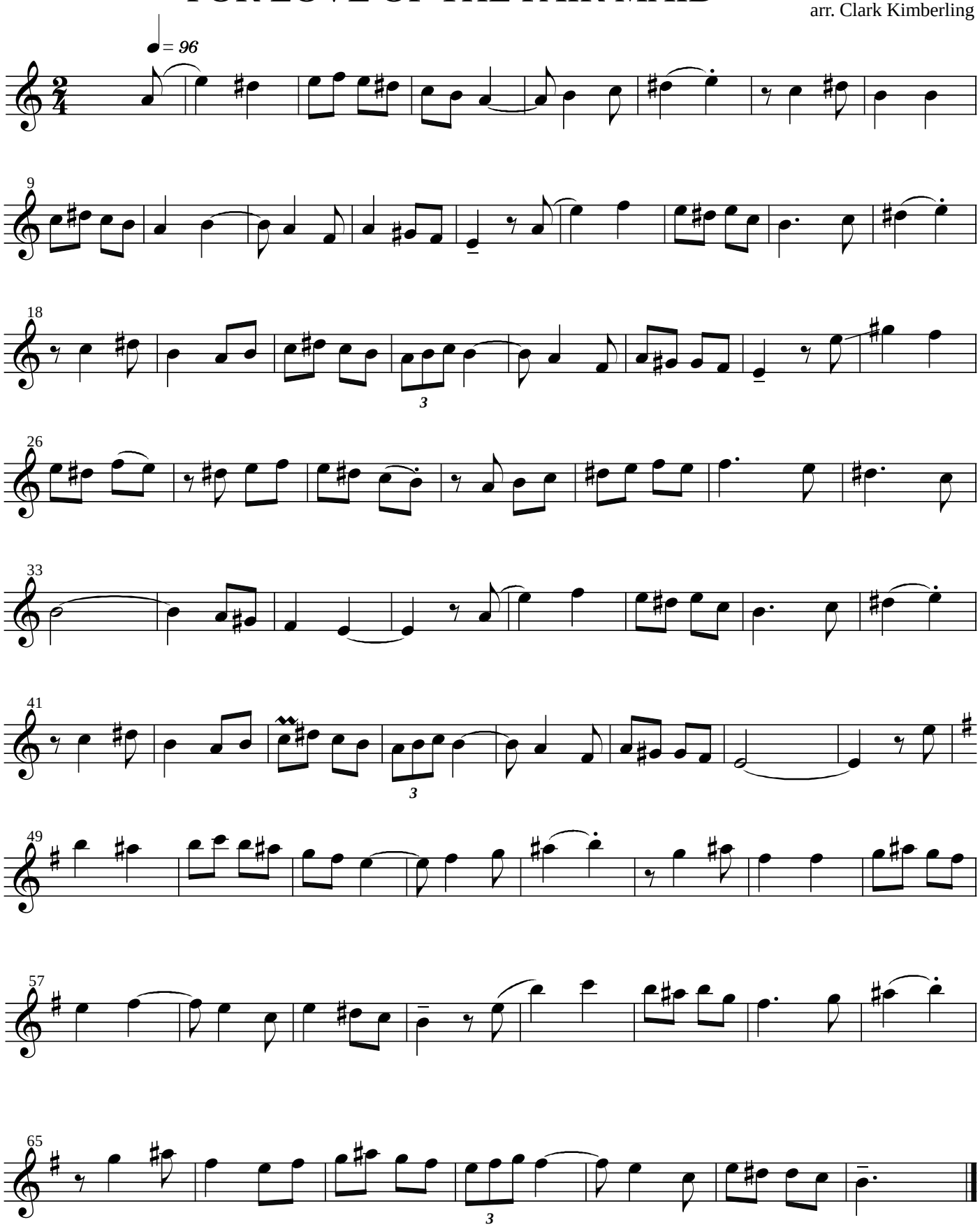

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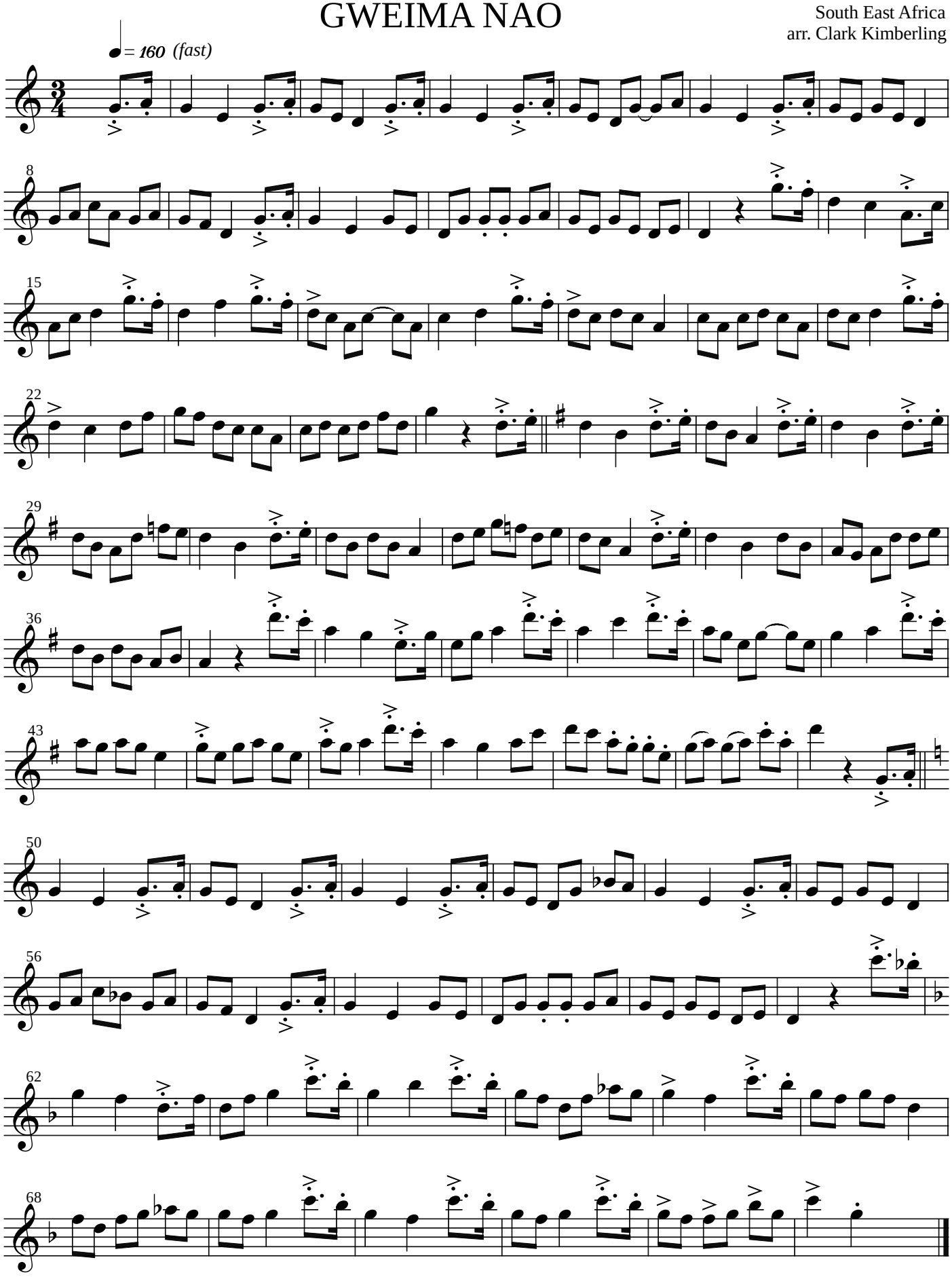
GWEIMA NAO

South East Africa
arr. Clark Kimberling



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HI ME WELEWELA!

South East Africa
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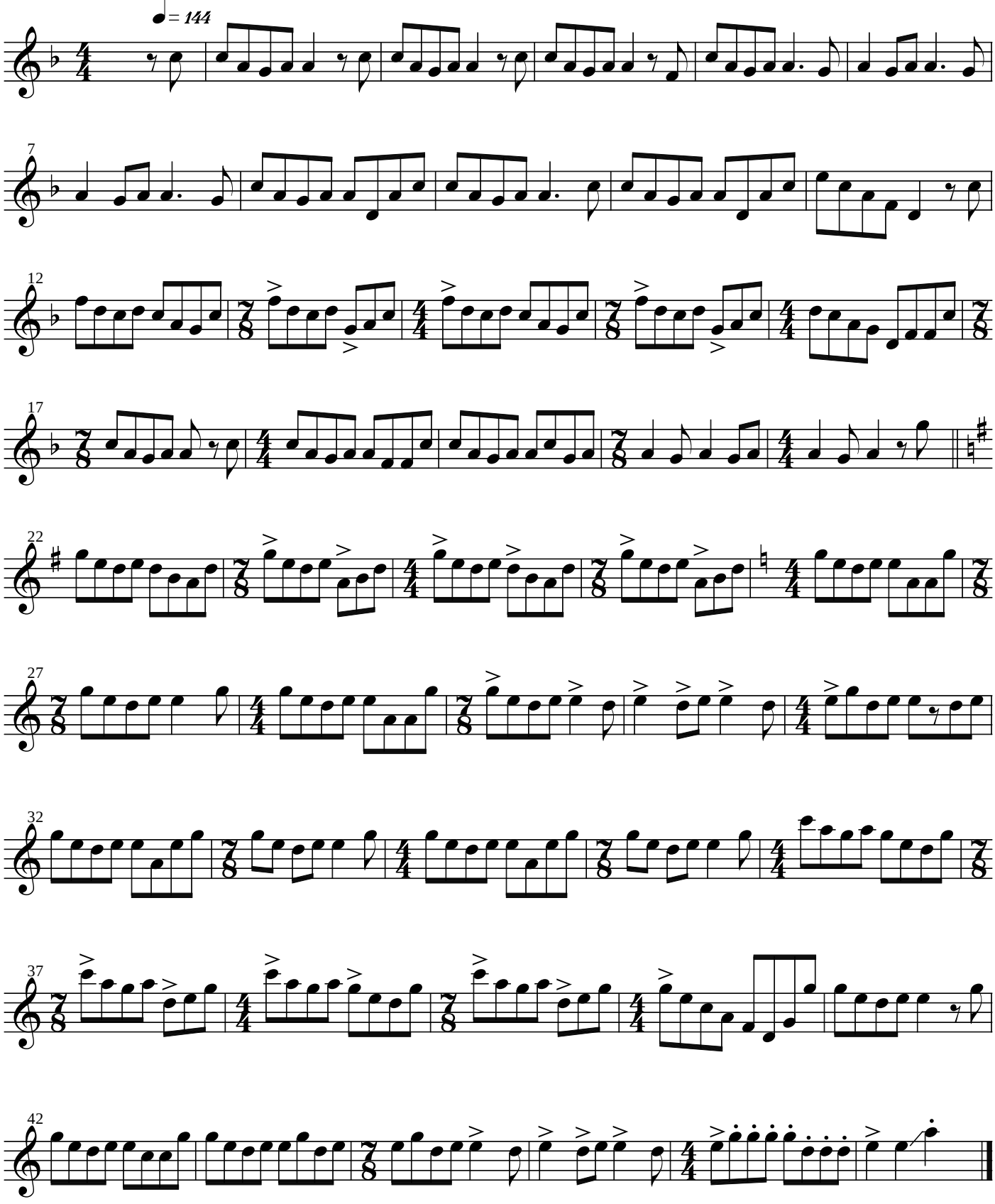

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IGA'MA LA BANTWA'NA

Zulu
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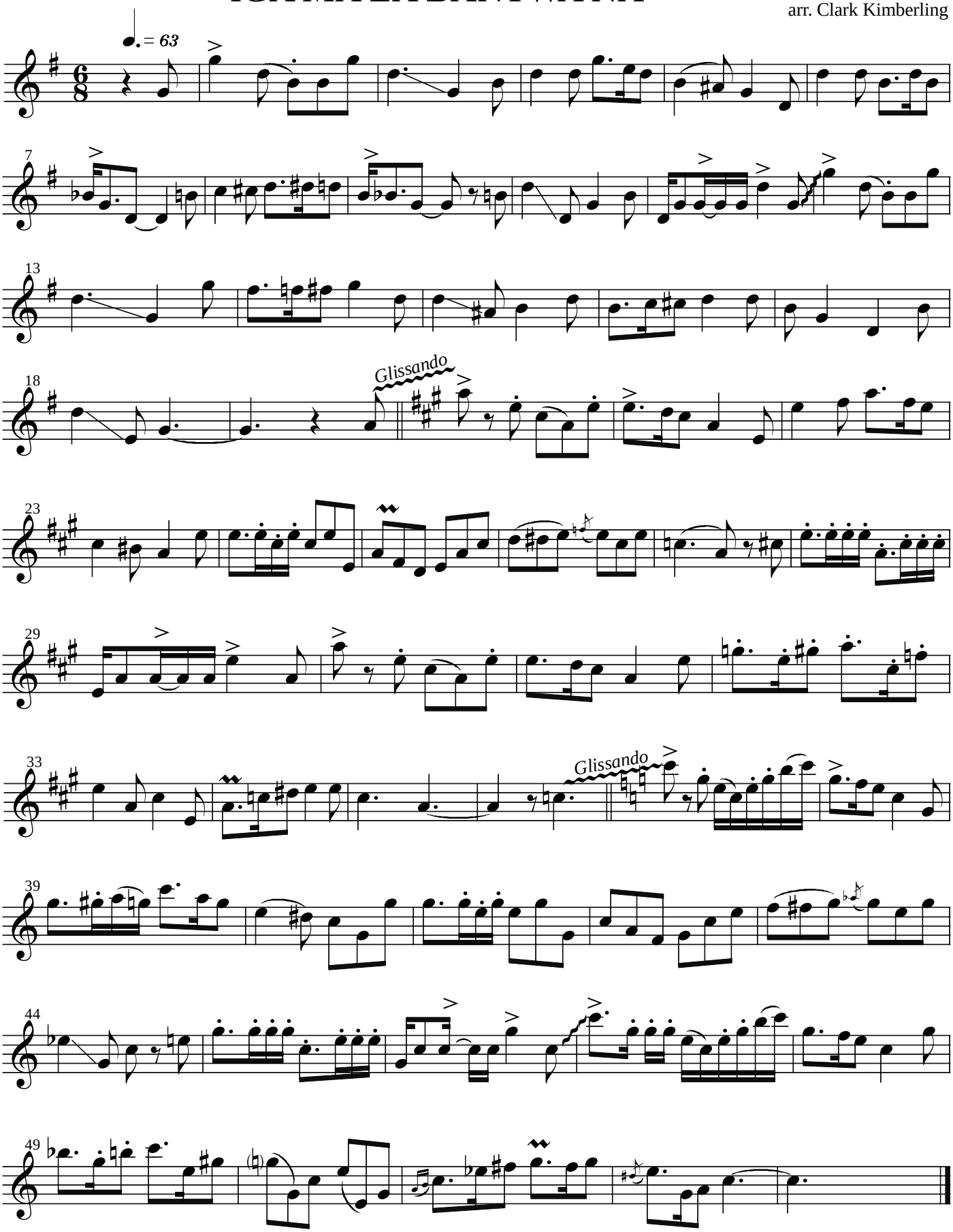

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IJO KI MBA JO

Yoruba (Nigeria)
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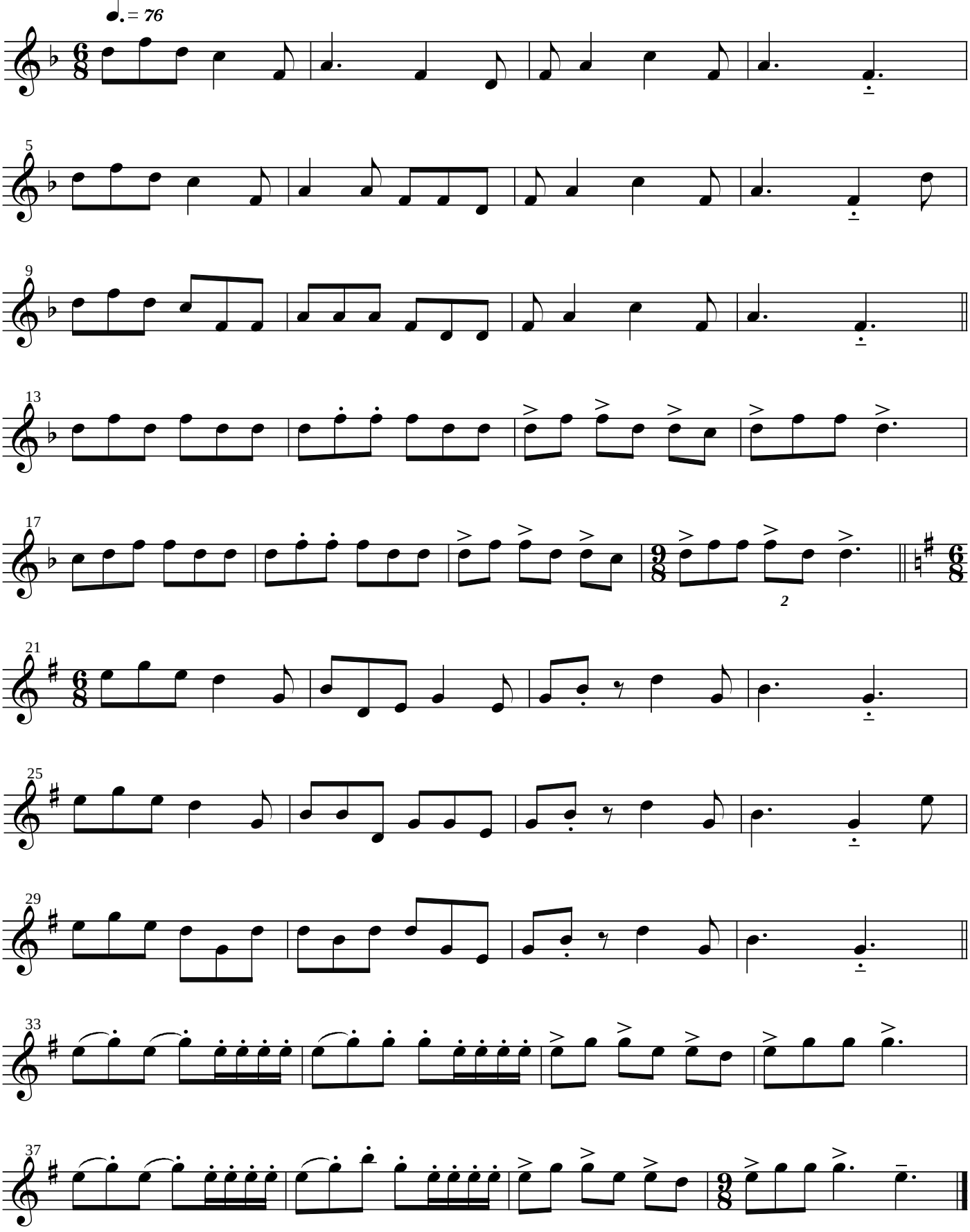

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IMVULA

Xhosa (South Africa)
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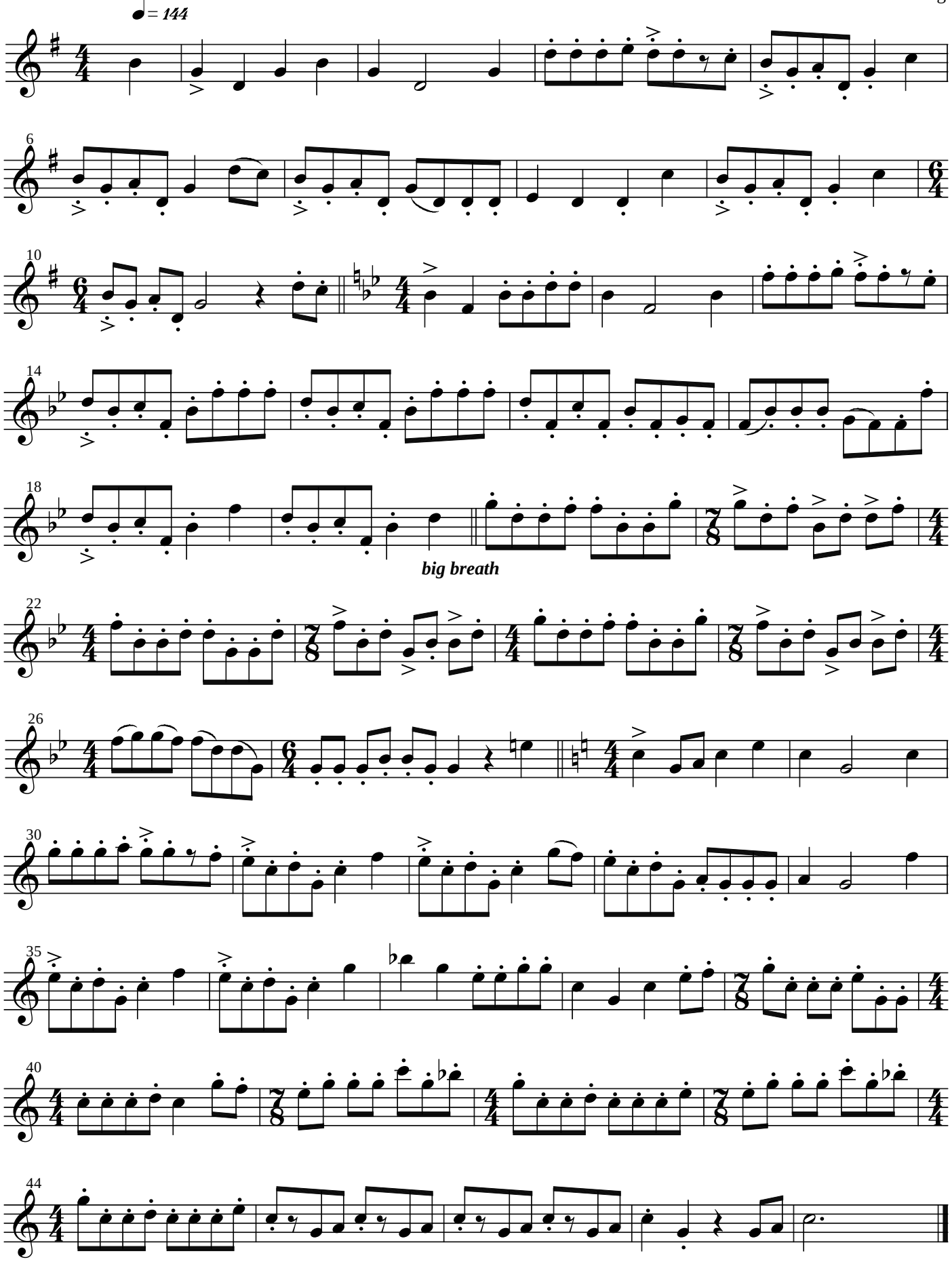

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ITMAKHTARY

Egyptian
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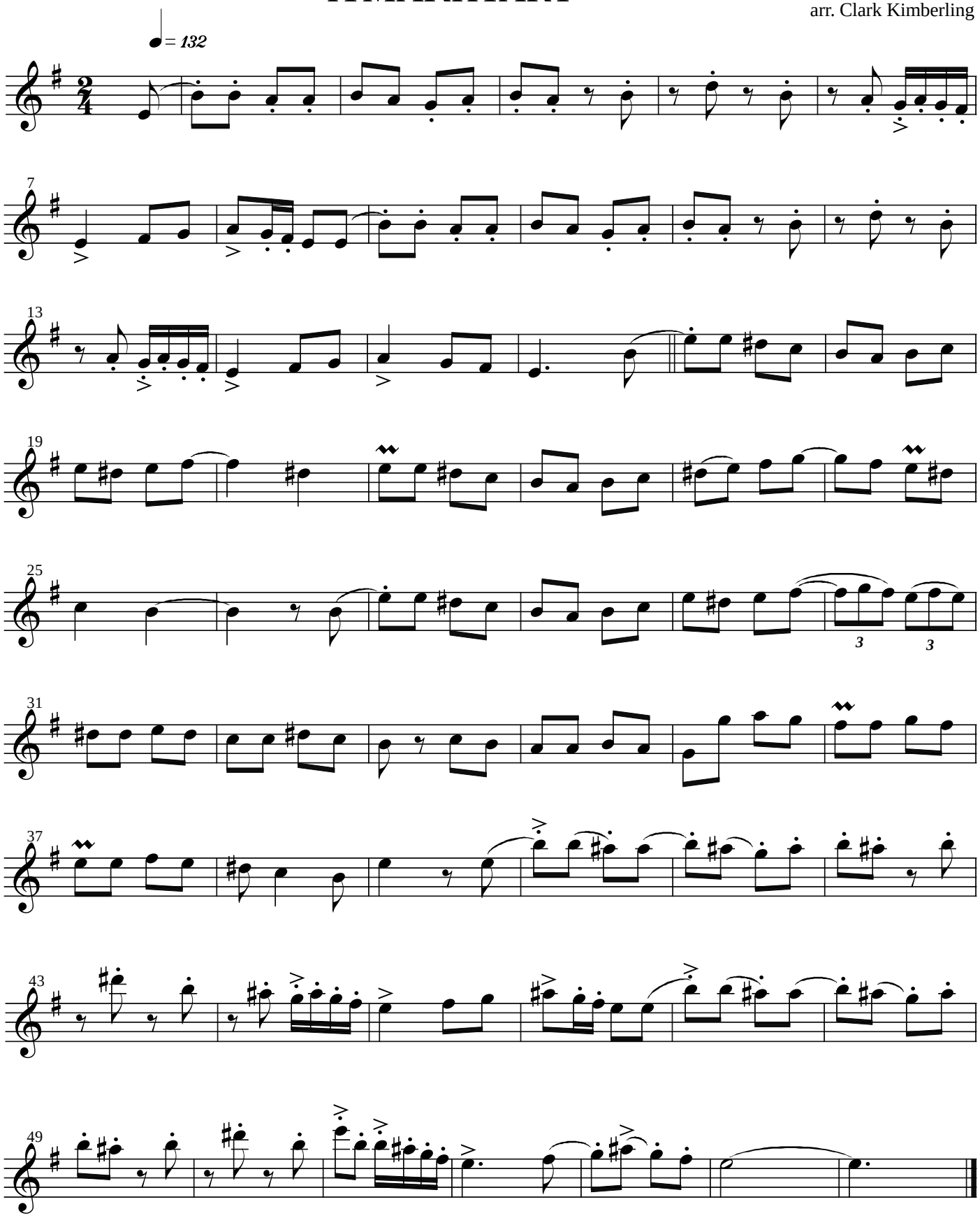

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JUST SO IN THE NORTH

Ignatius Sancho
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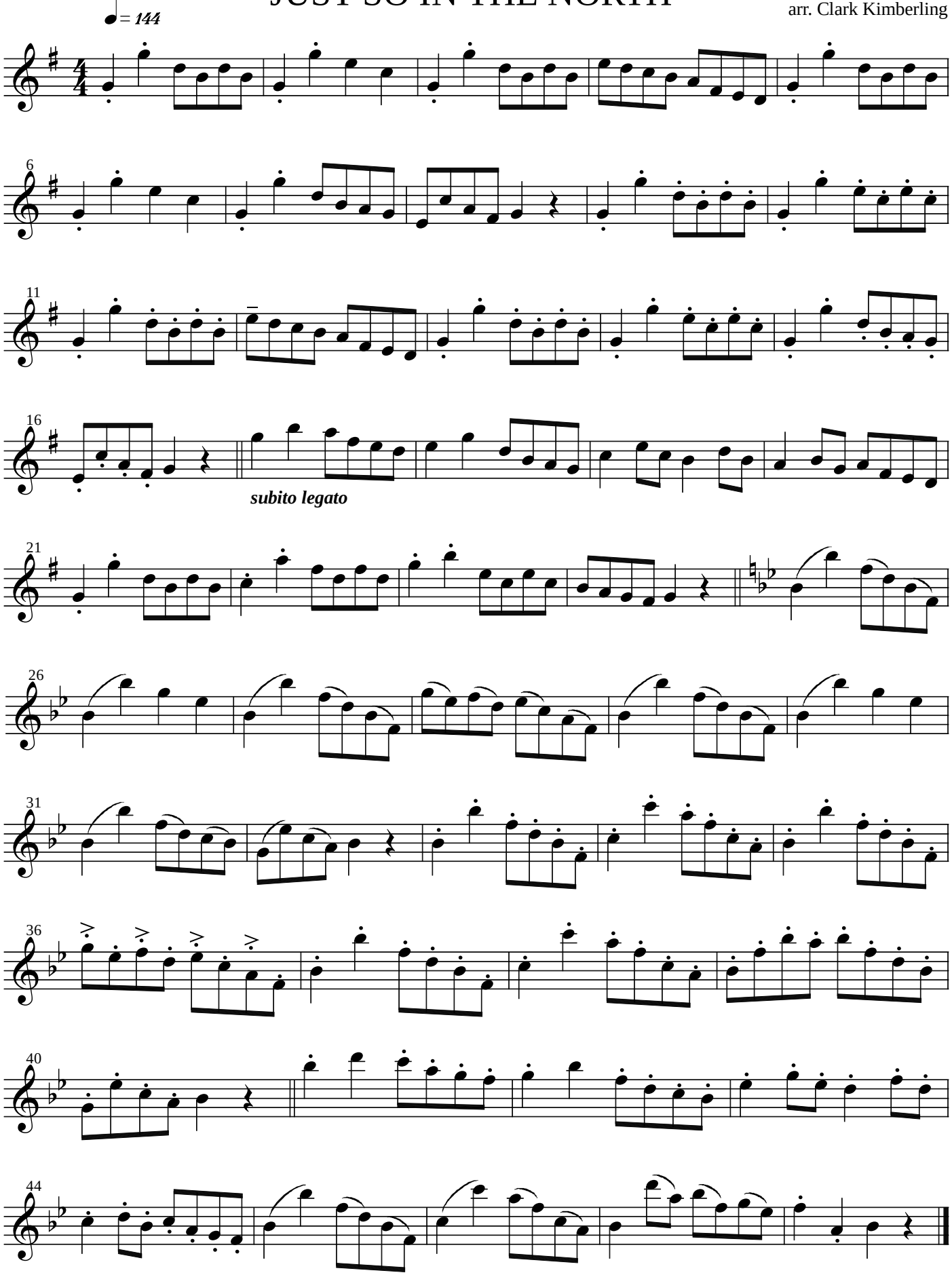

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KAMULANGU

Luba (Congo)
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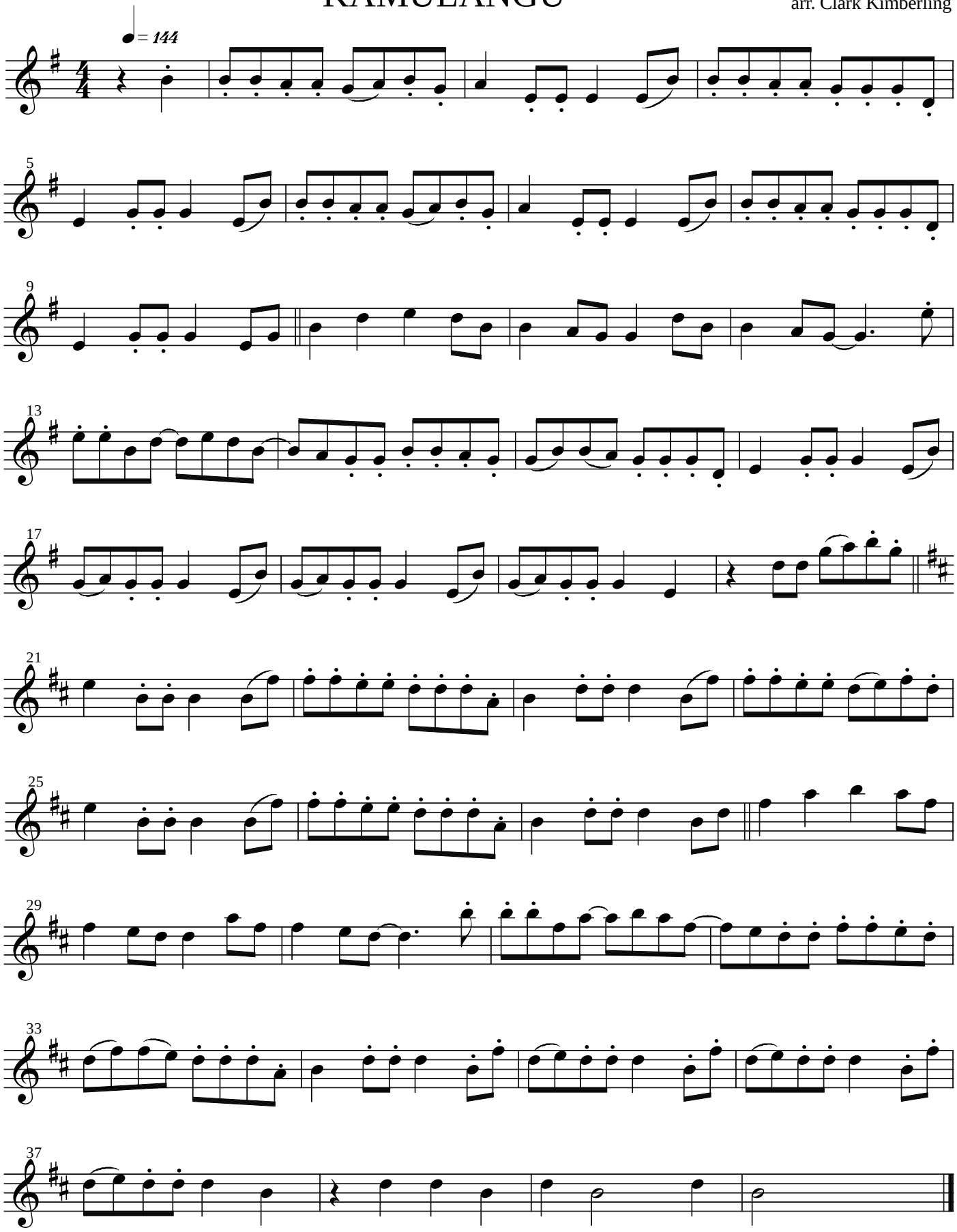

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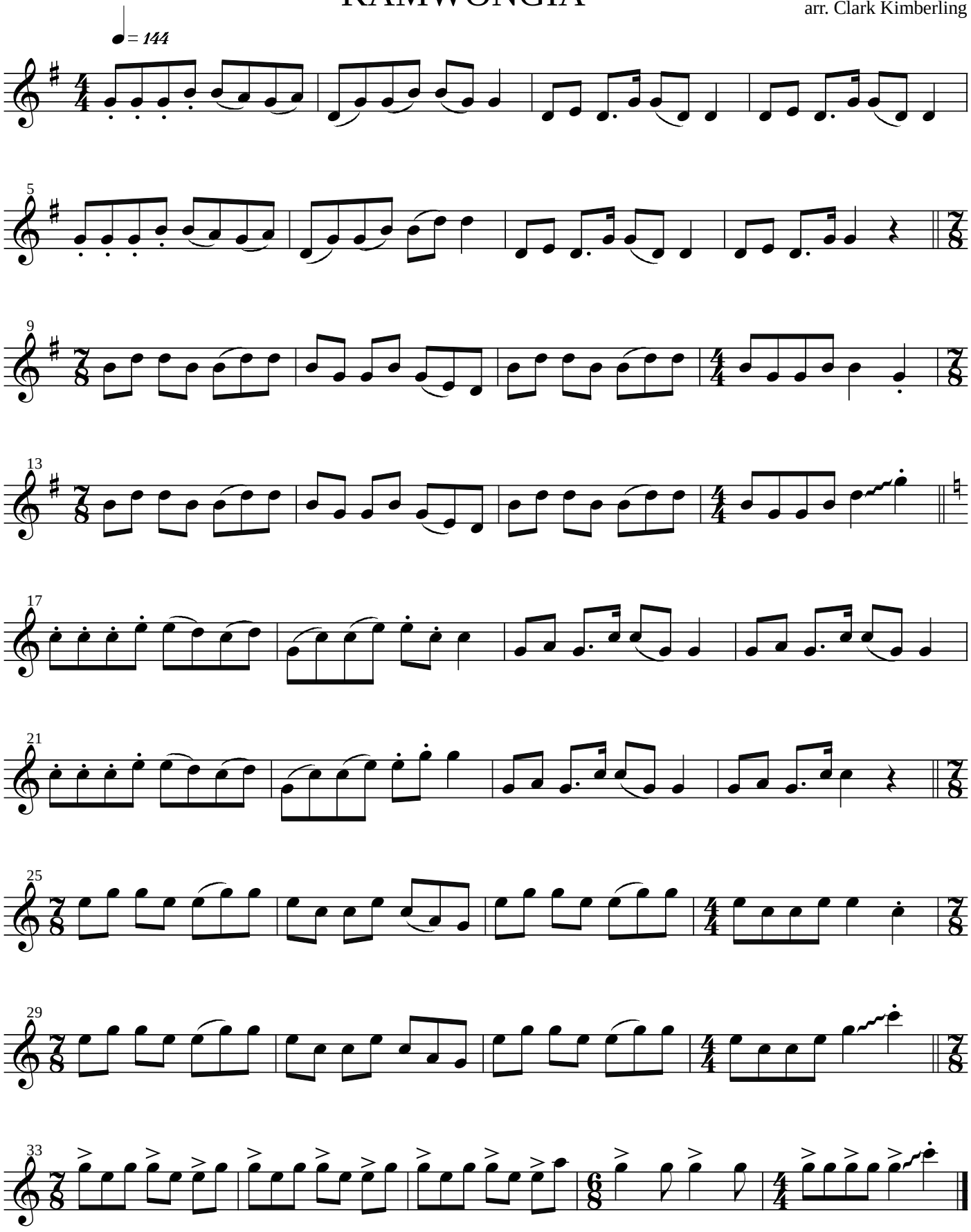
KAMWONGIA

Kenya
arr. Clark Kimberling



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KATE OF ABERDEEN

Ignatius Sancho
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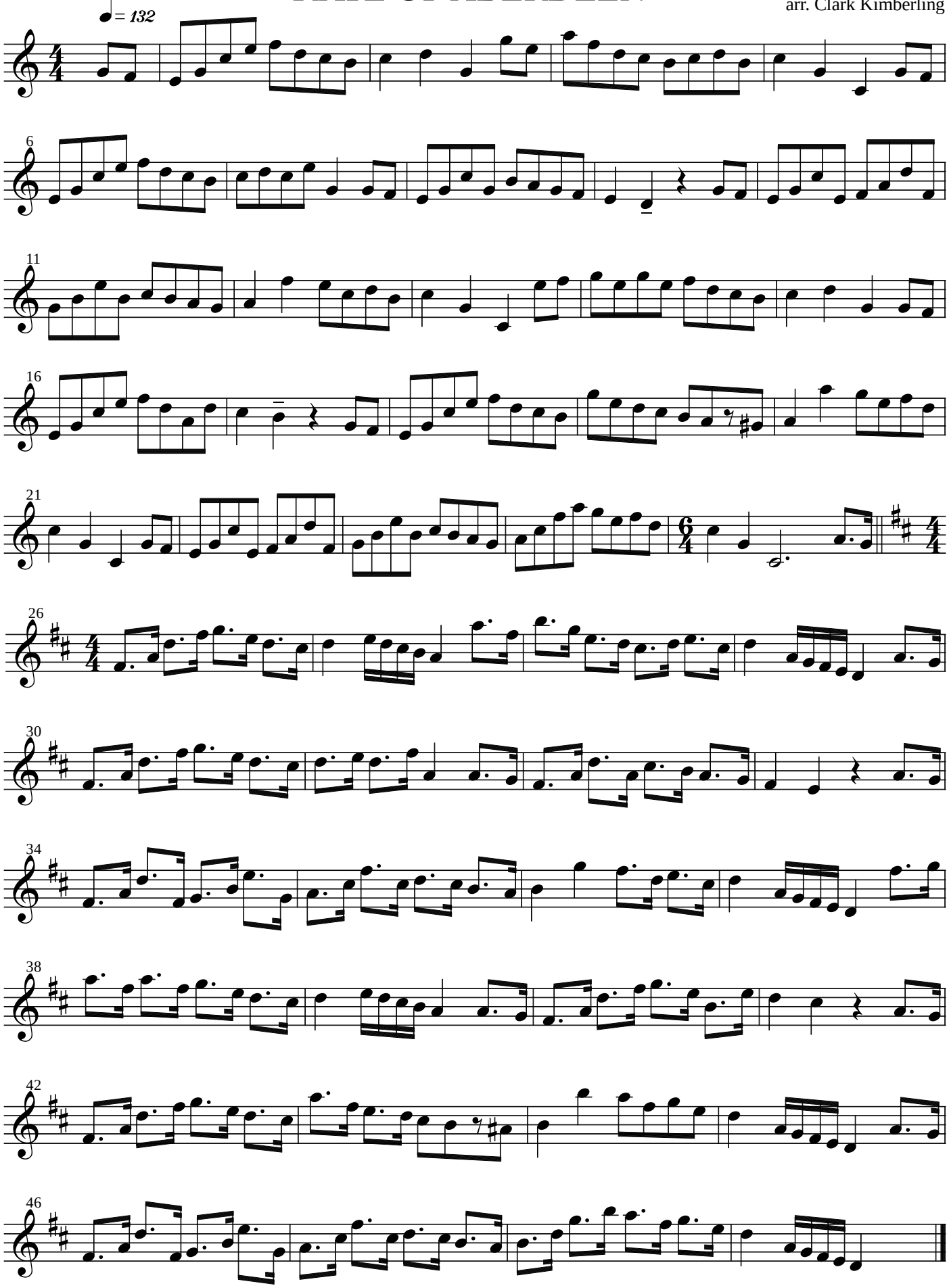

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KEW GARDENS

Ignatius Sancho
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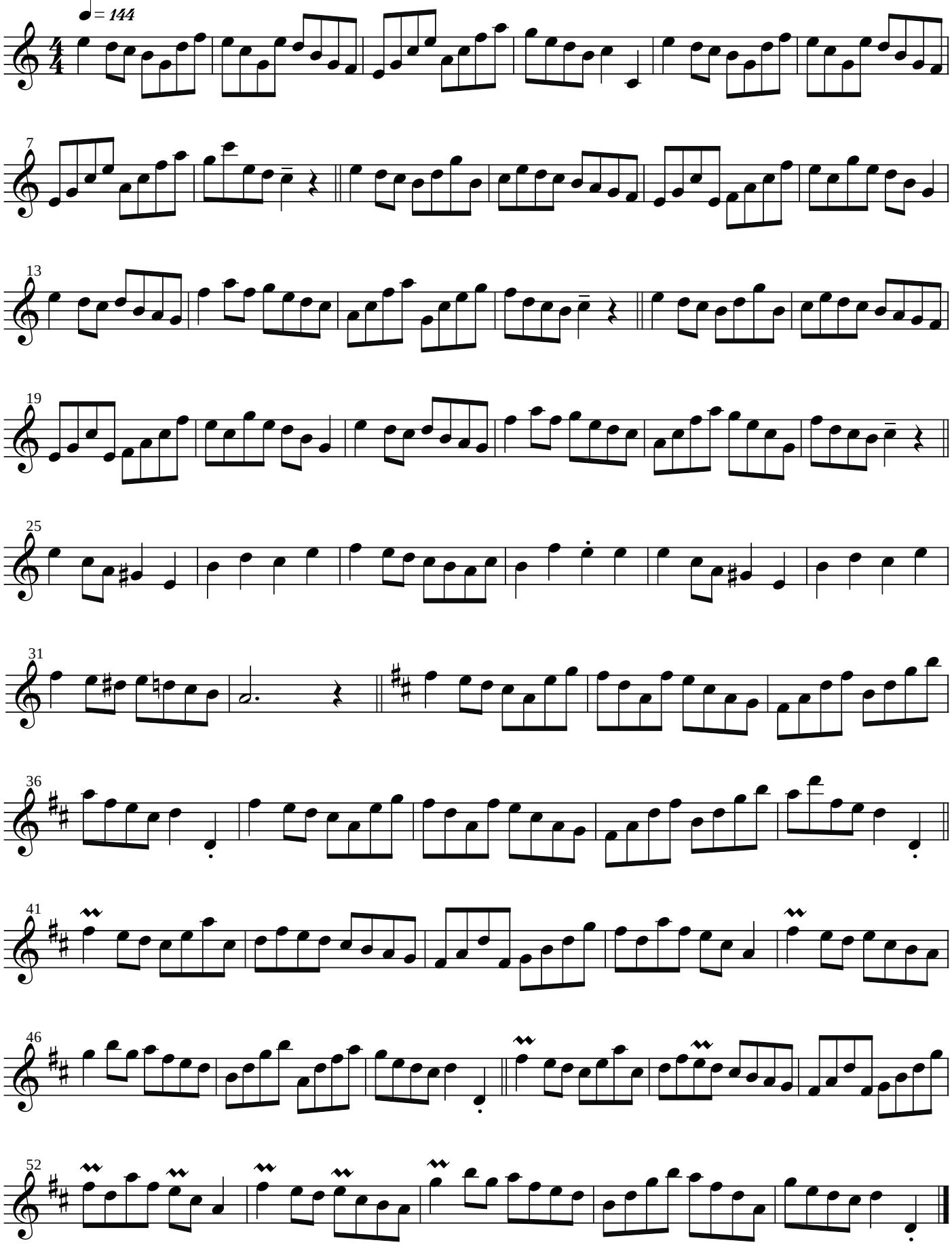

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LE DOUZE DE DECEMBRE

Ignatius Sancho
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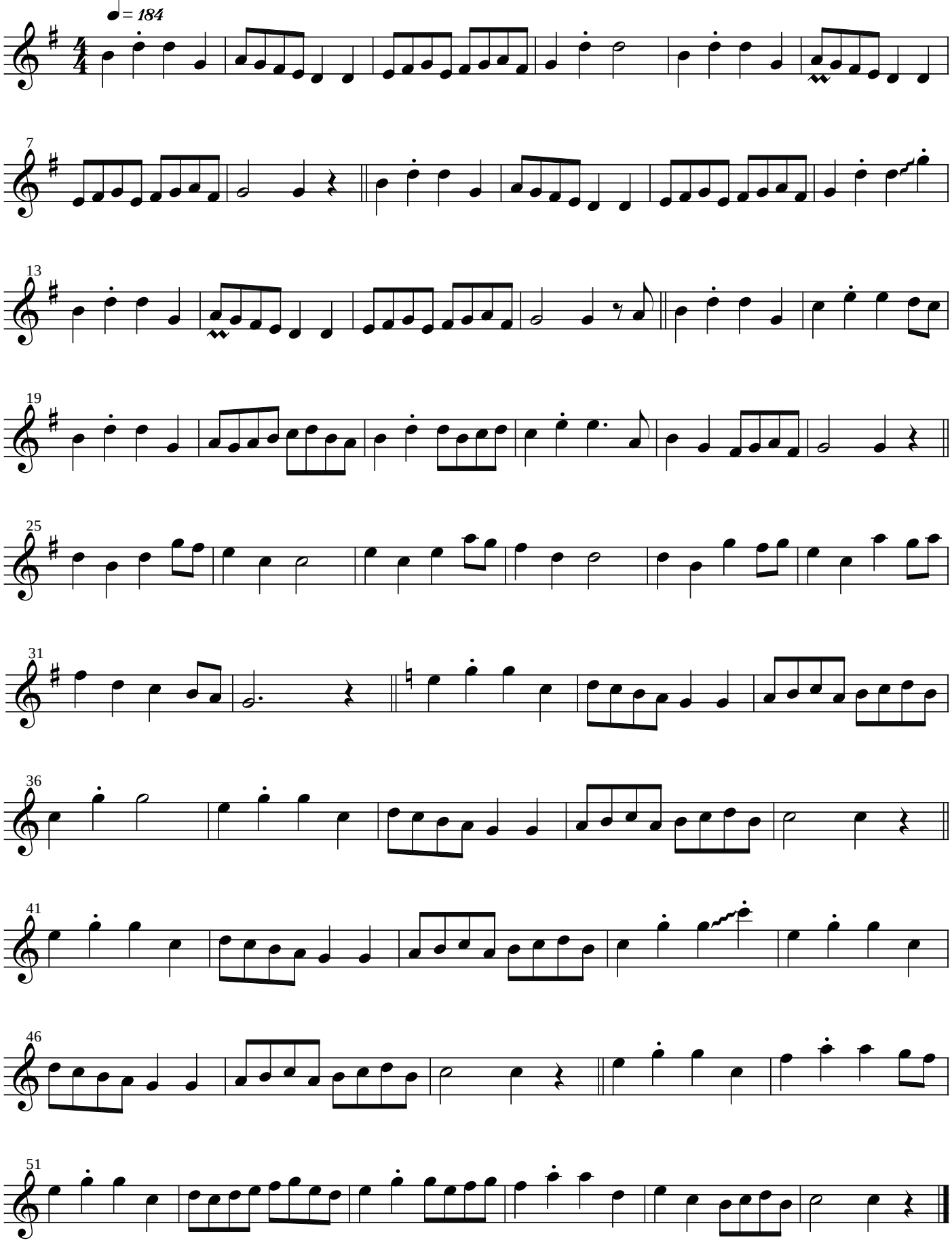

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LET ANYONE WHO KNOWS HOW TO TRADE COME OUT AND DO IT

Yoruba (Nigerian)
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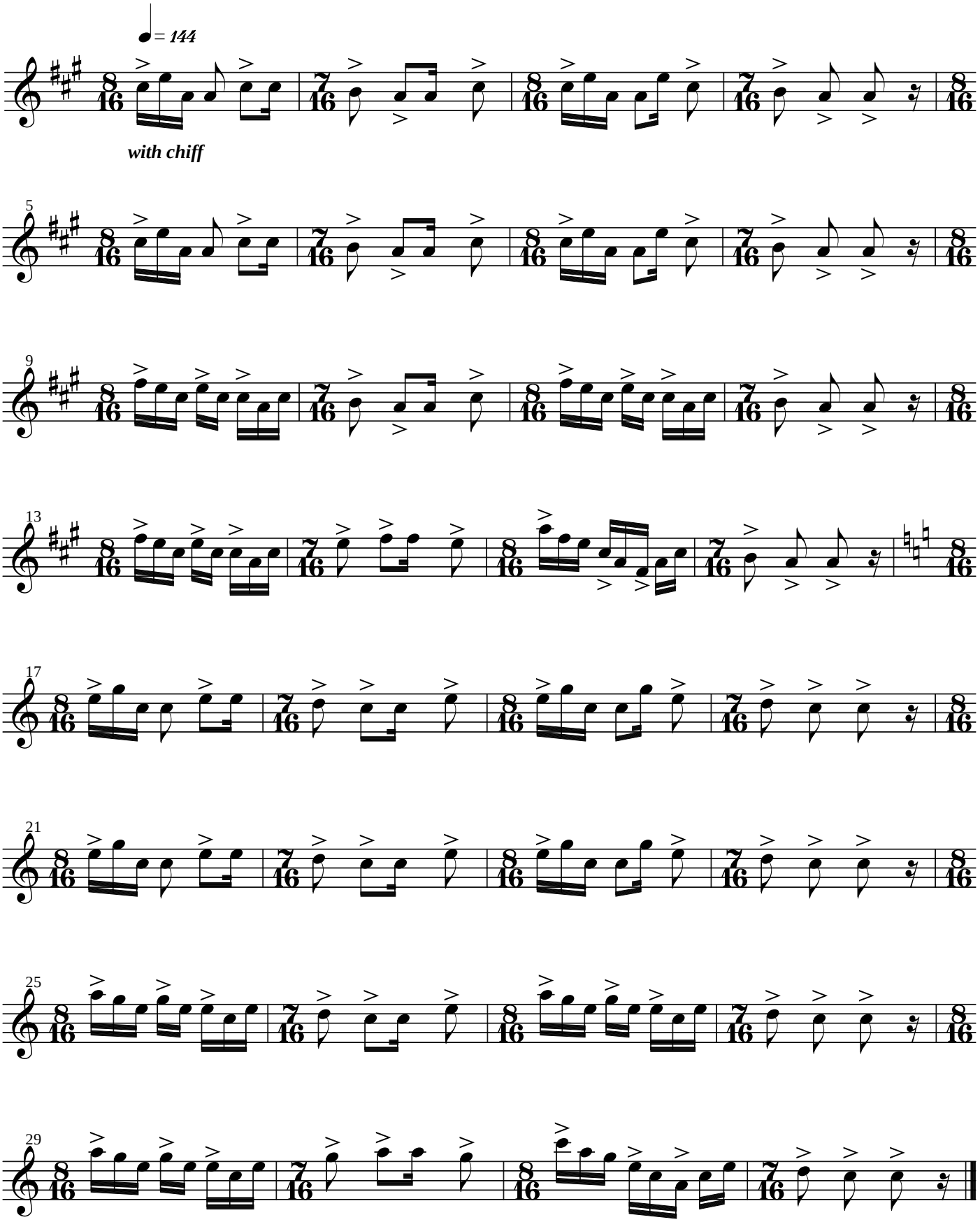

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LE VIEUX GARCON

Ignatius Sancho
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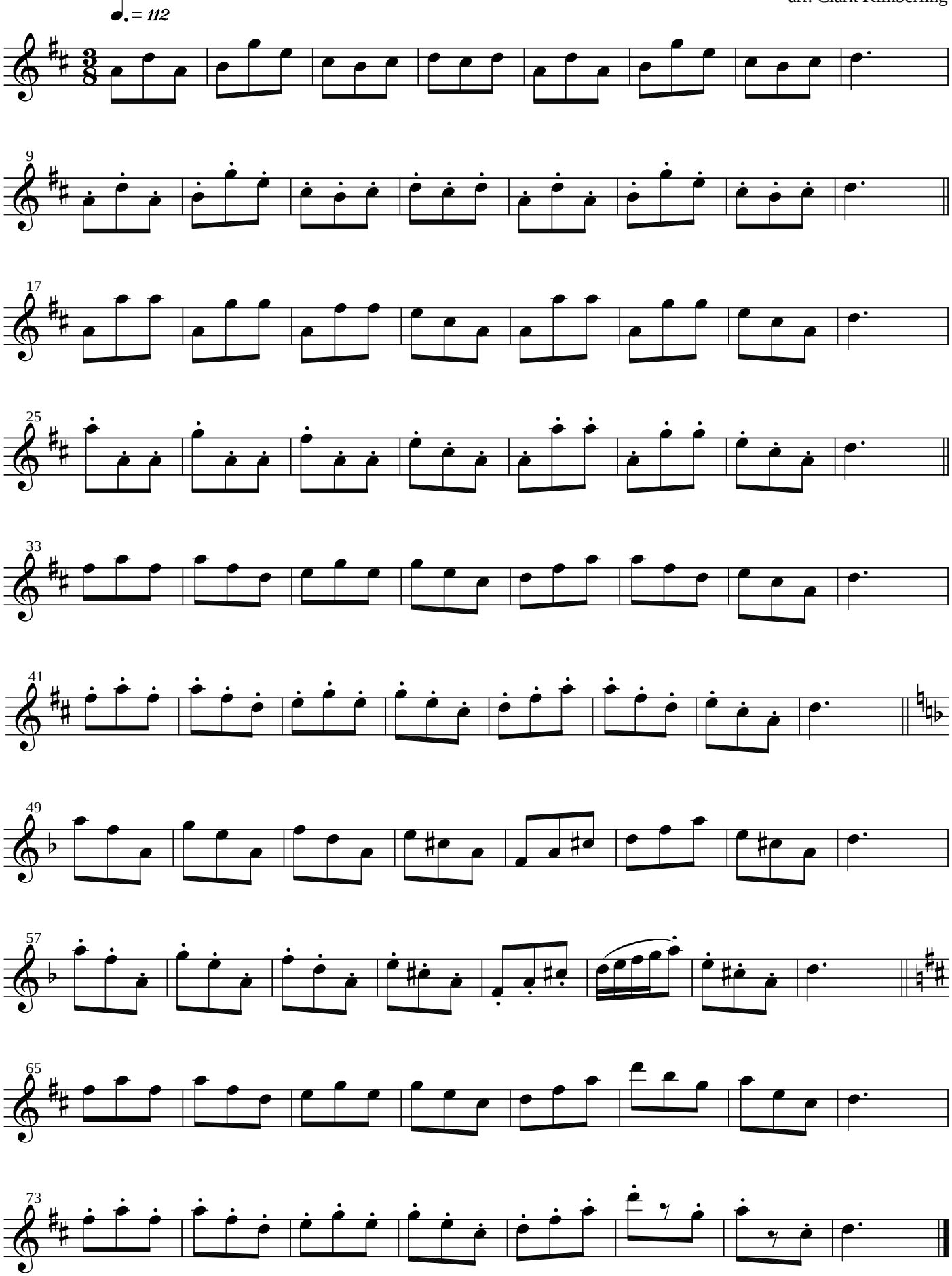

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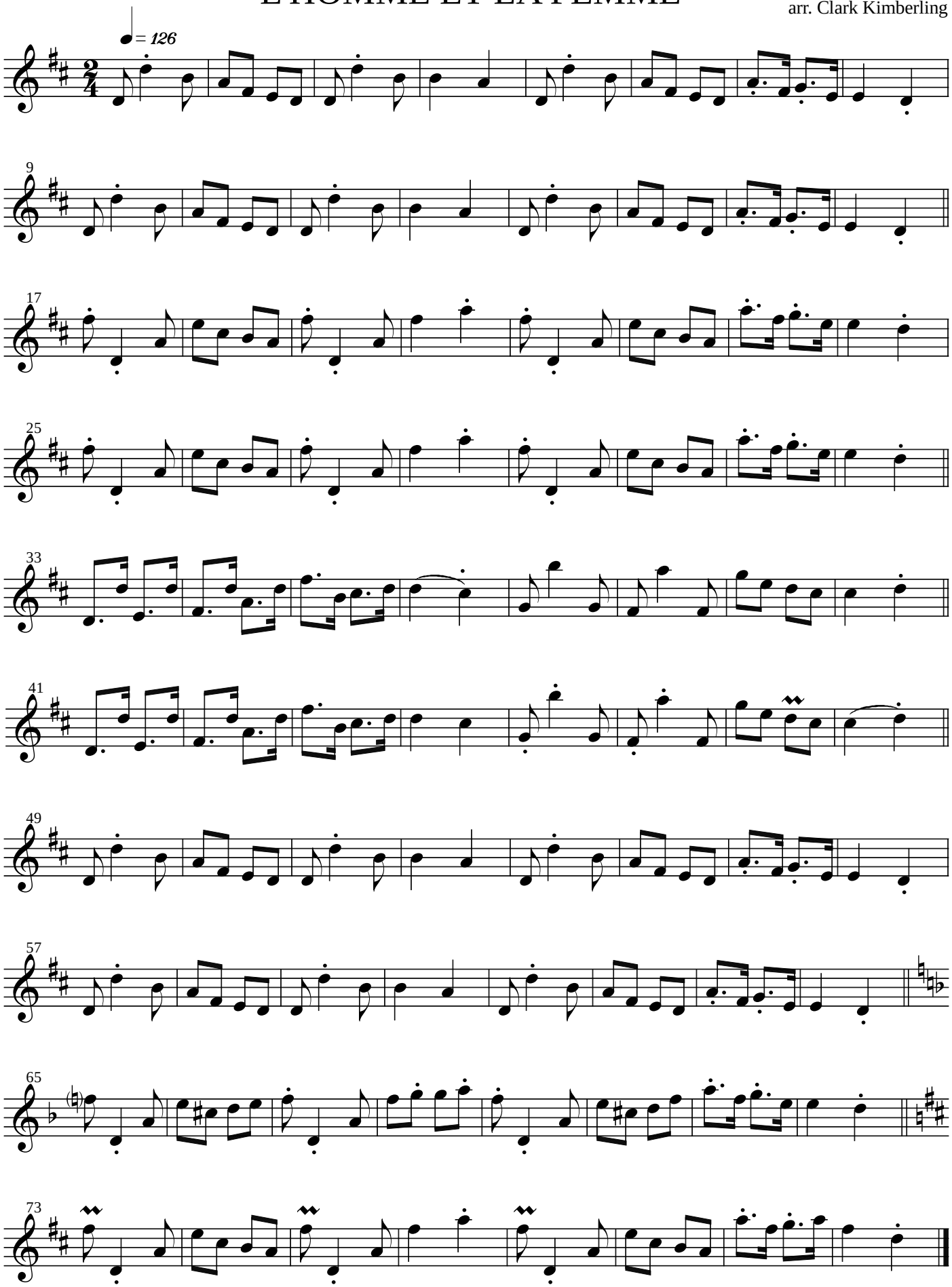
L'HOMME ET LA FEMME

Ignatius Sancho
arr. Clark Kimberling



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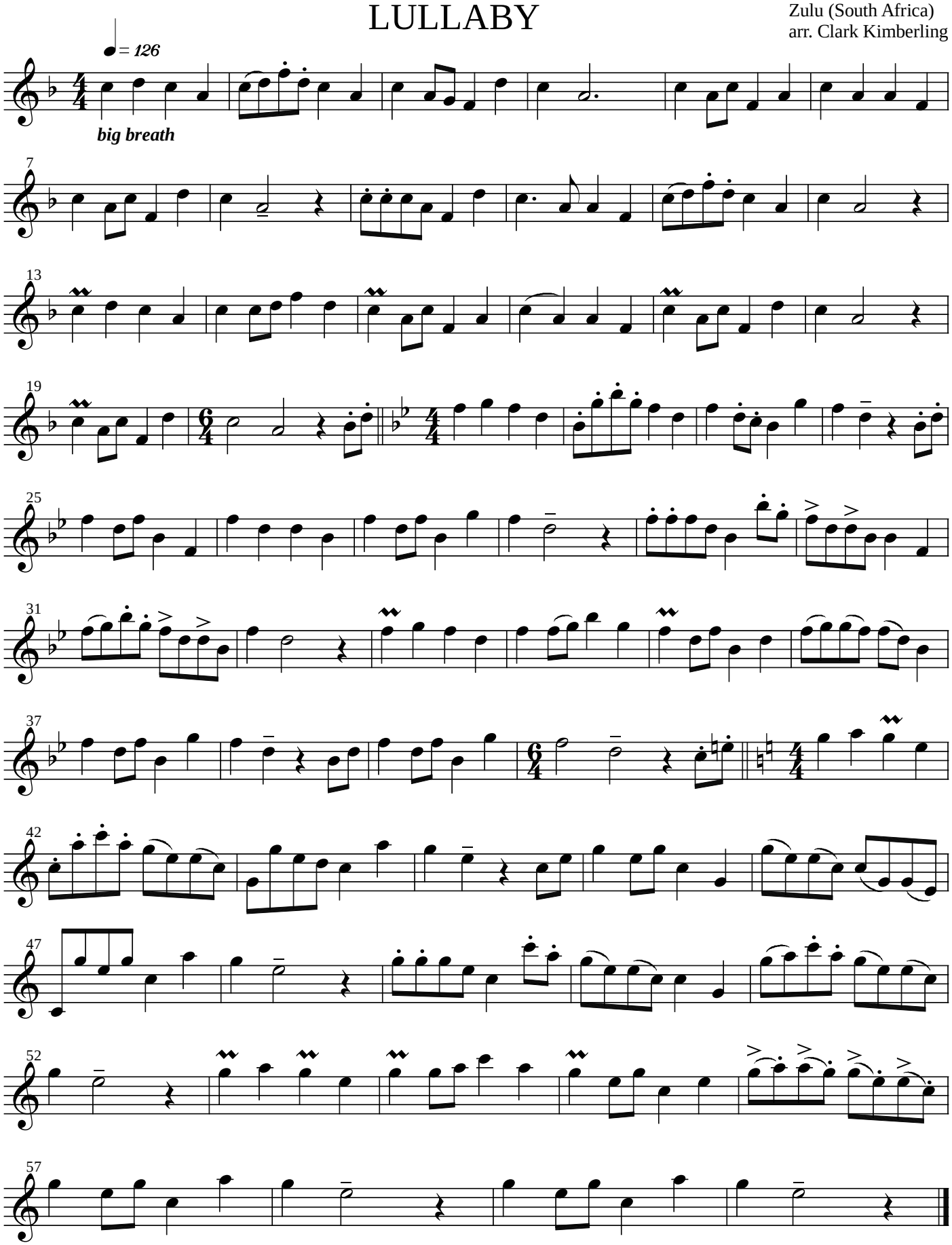
LULLABY

Zulu (South Africa)
arr. Clark Kimberling



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LUNGA'NO

Chindaú (African)
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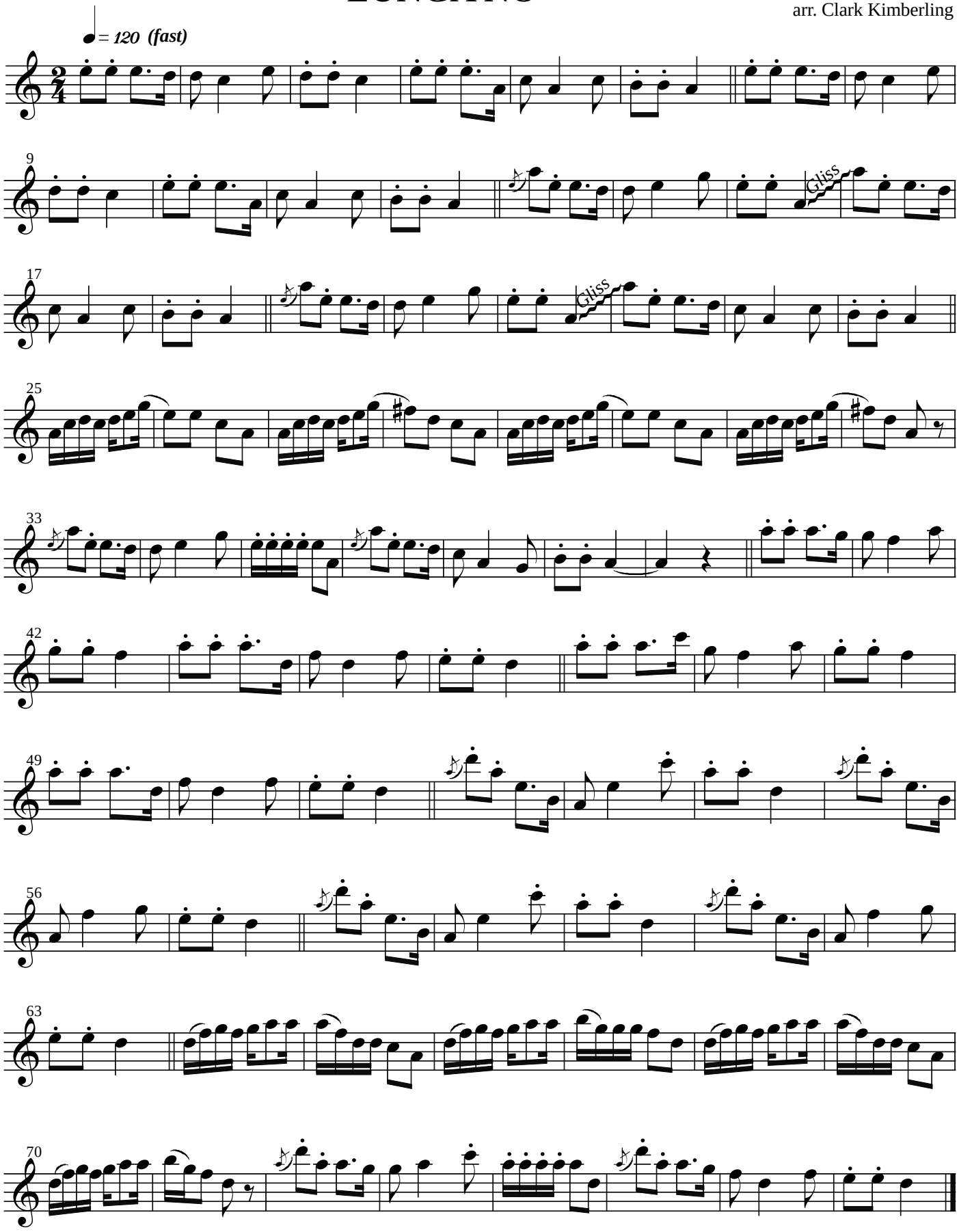

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MAMANÉE

South East African
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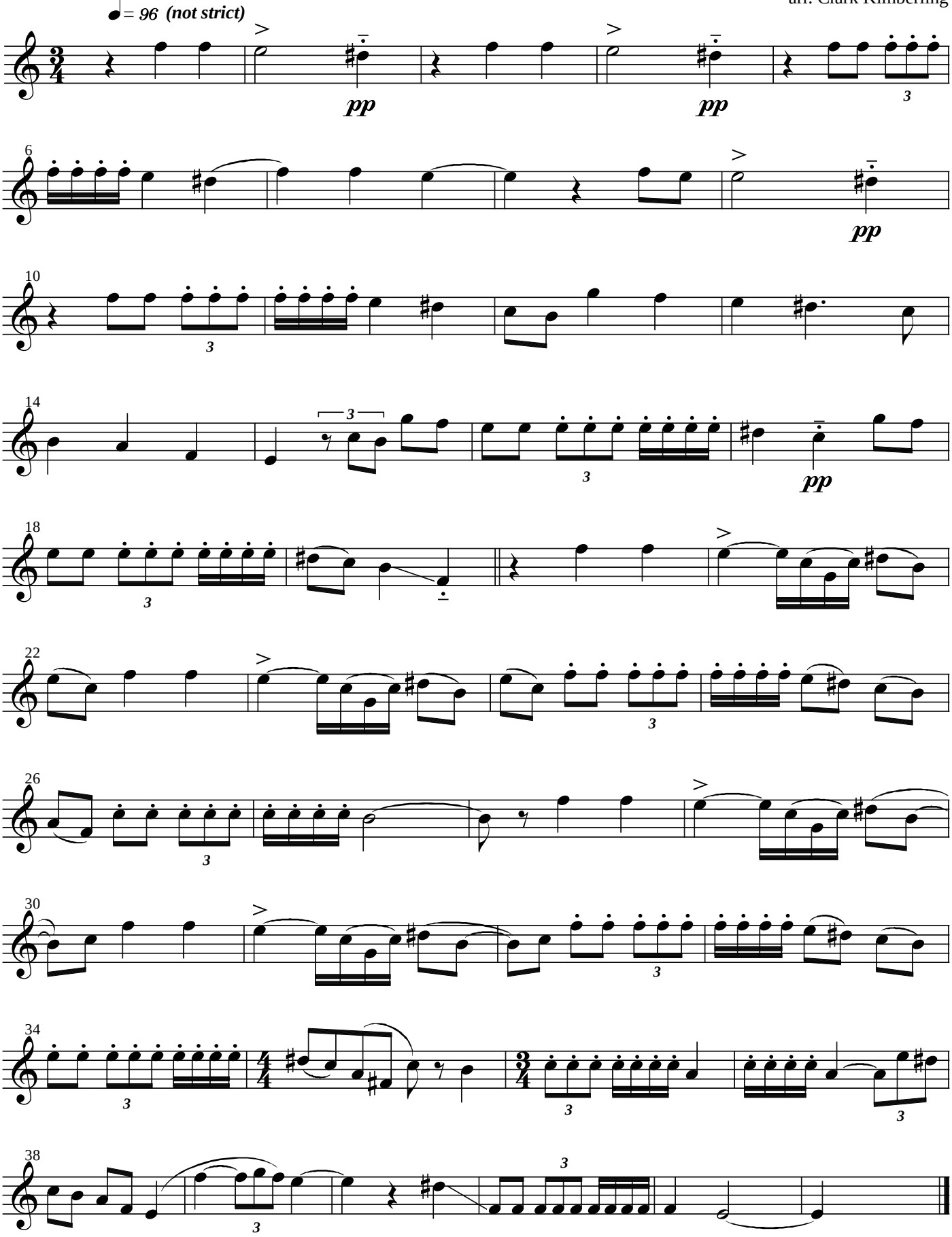

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MANDEELI

Egyptian
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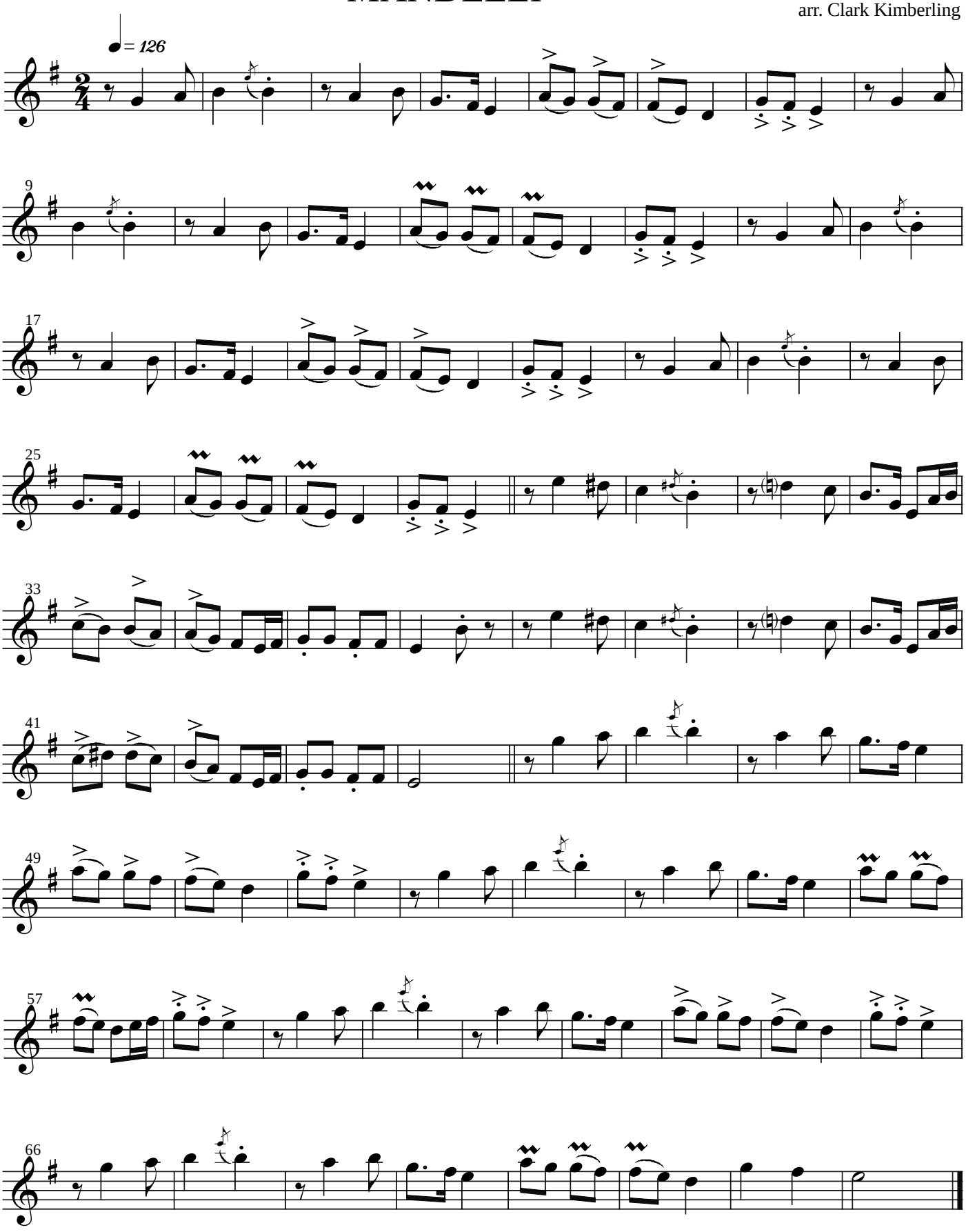

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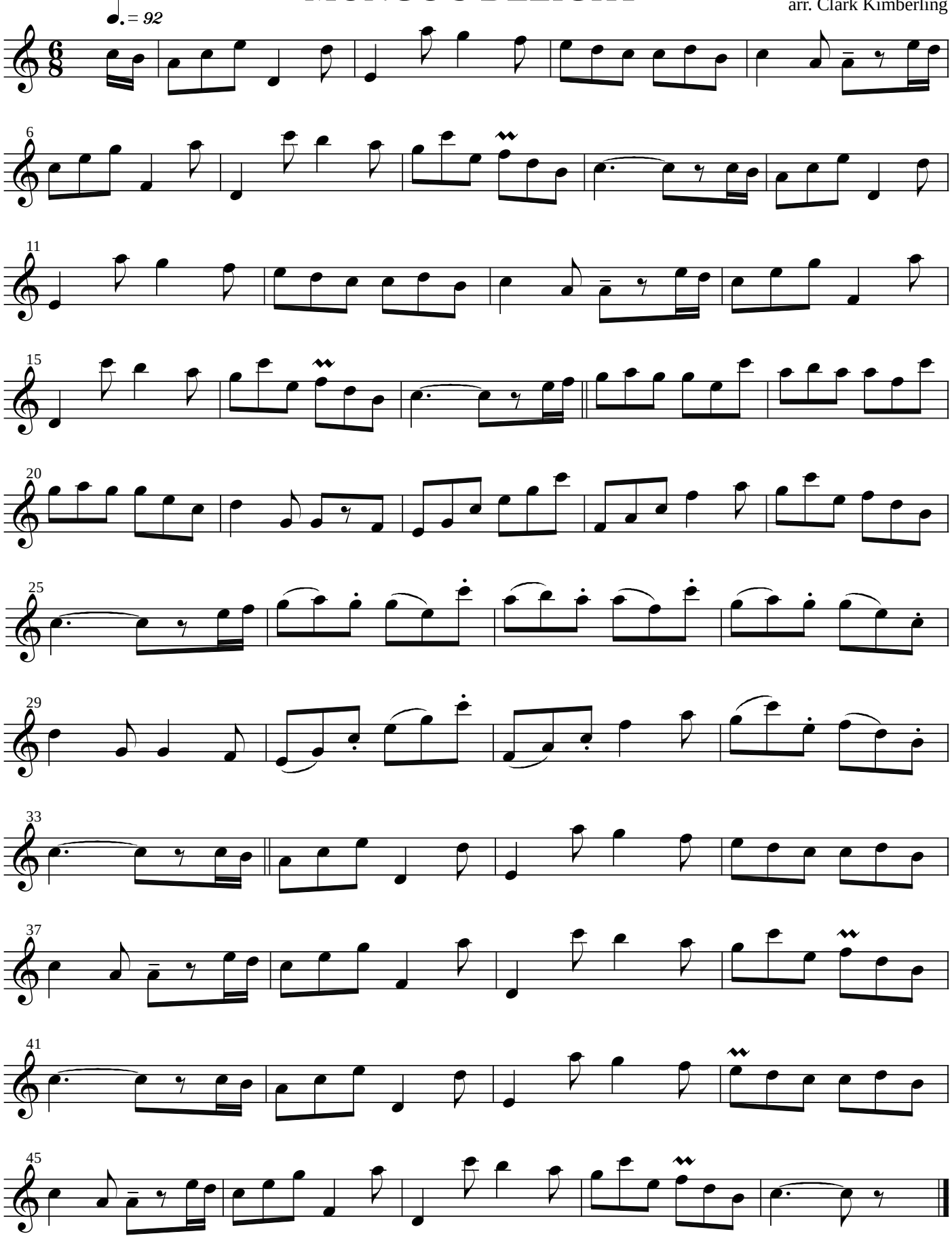
MUNGO'S DELIGHT

Ignatius Sancho
arr. Clark Kimberling



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MU-TO-TO-LI'LE

Chindaú (Zimbabwe)
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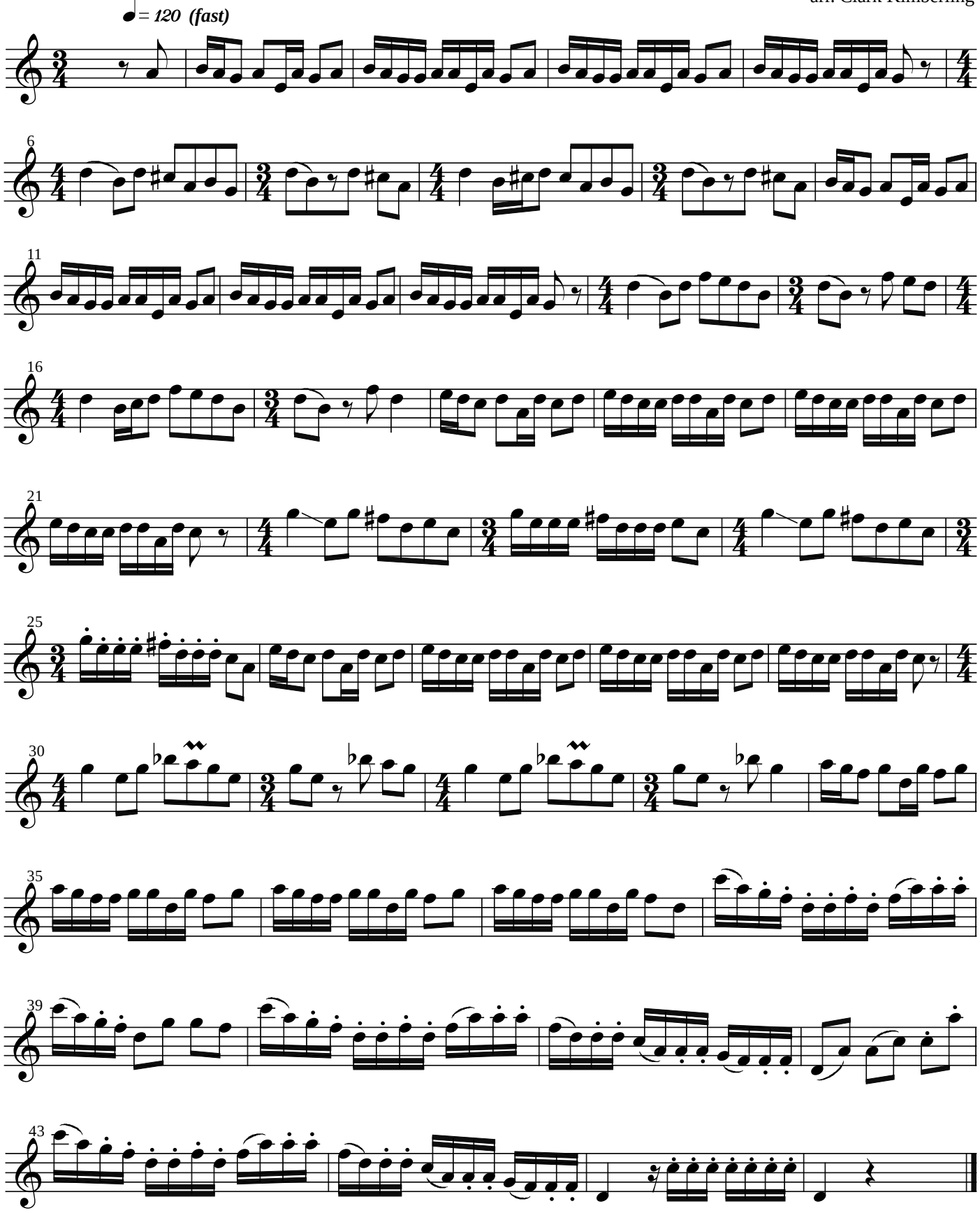

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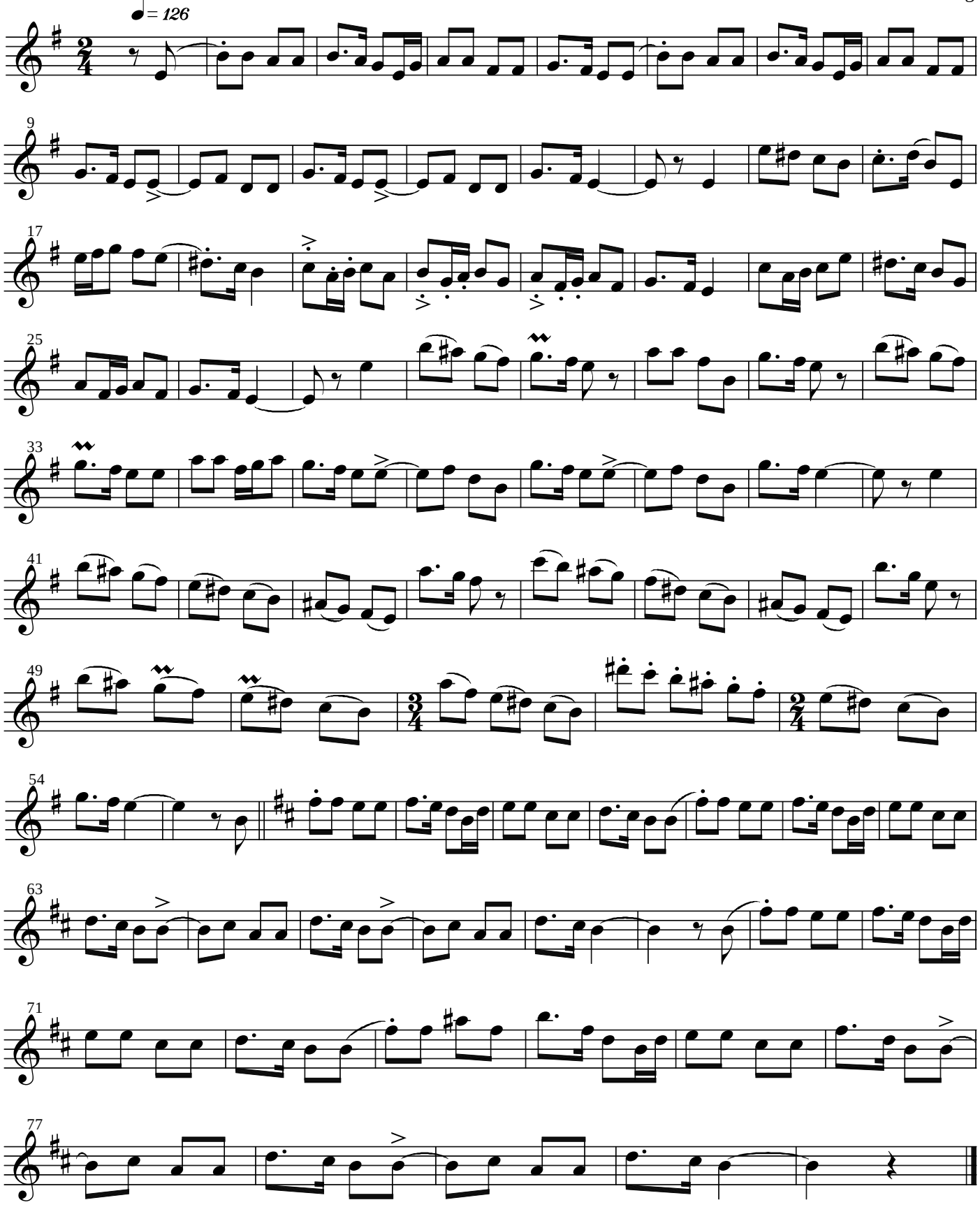
O DEAR BELOVED

Egyptian
arr. Clark Kimberling



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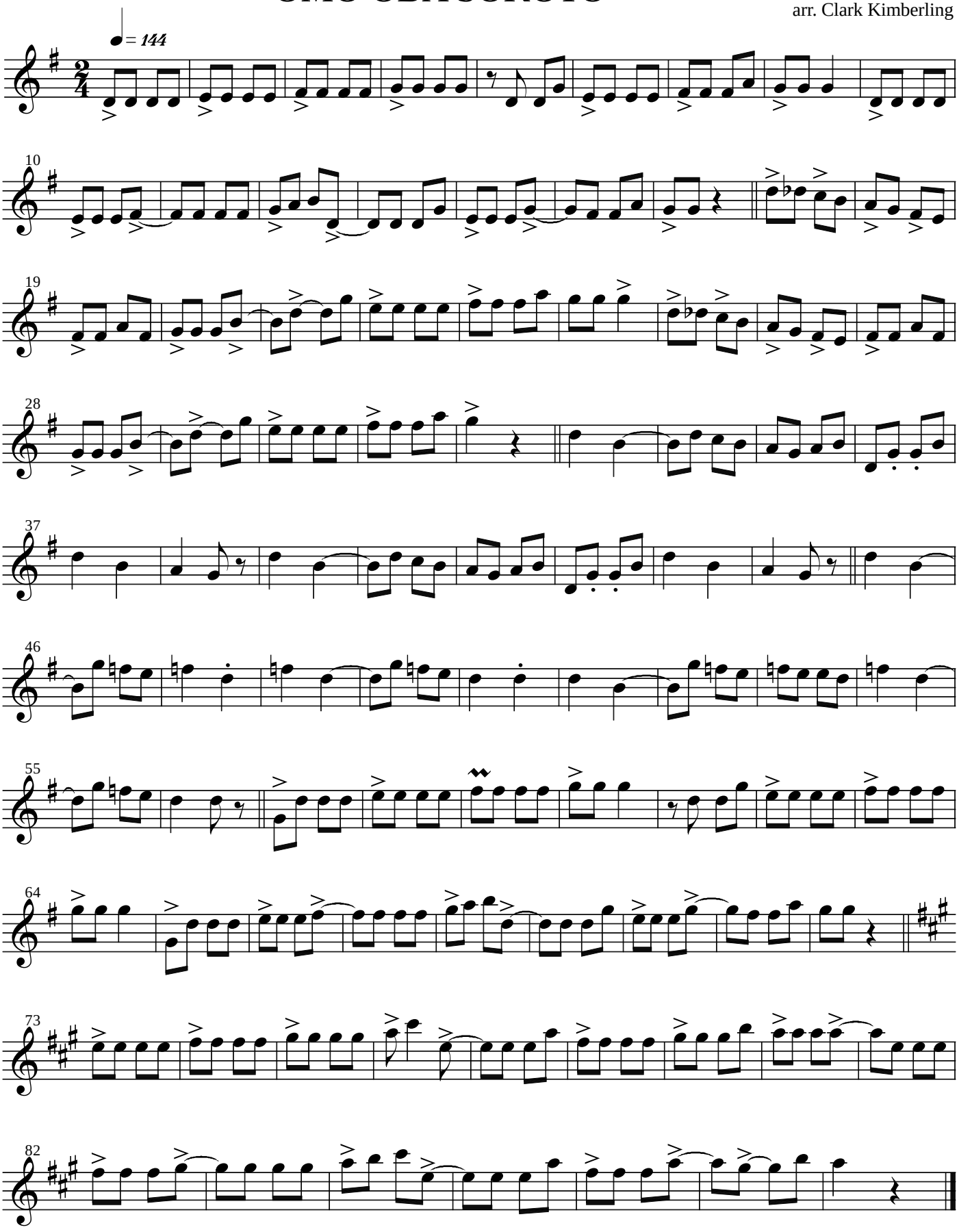
Source: Rasheed3 p 54.

OMO OBA SOKOTO

Yoruba (Nigerian)
arr. Clark Kimberling



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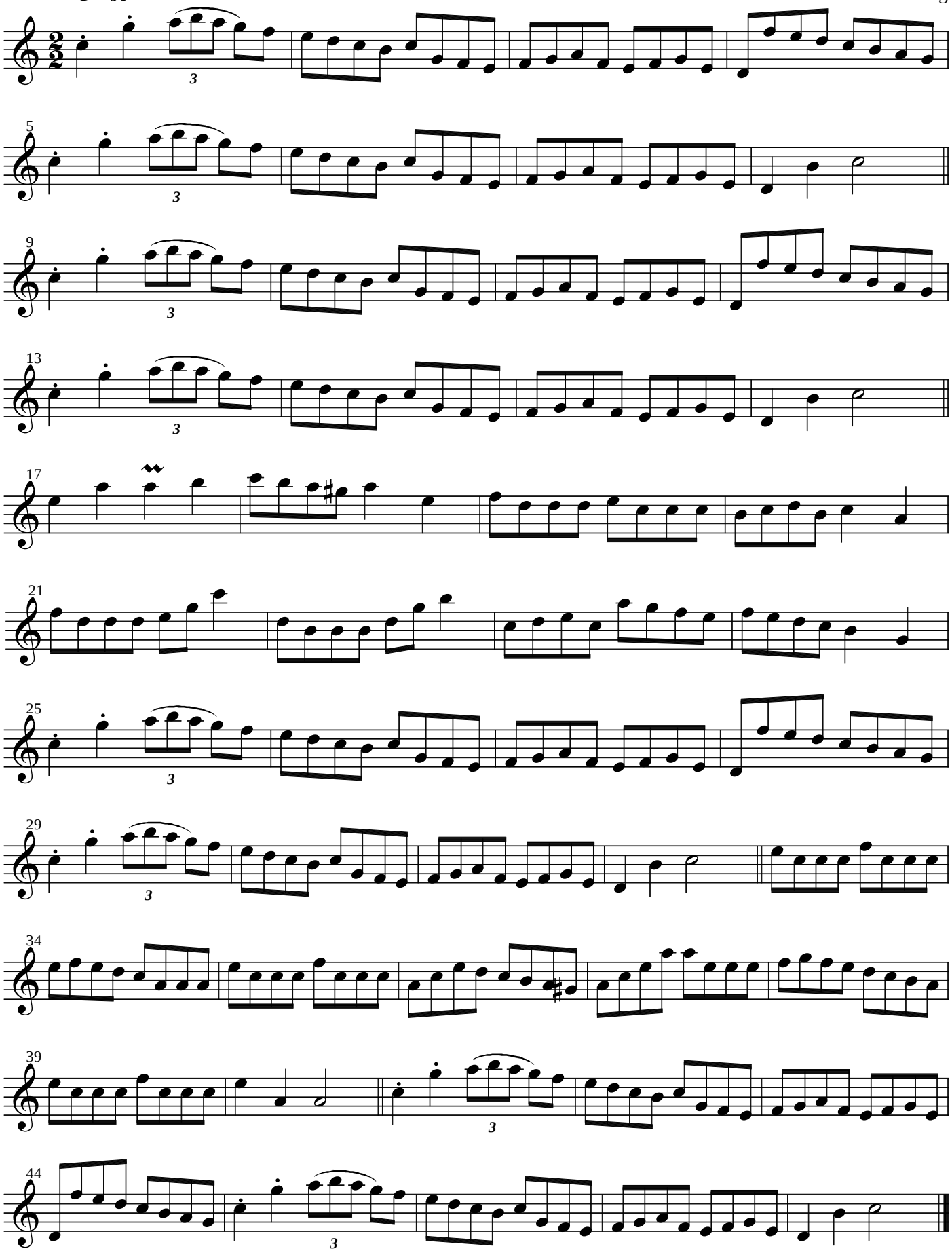
Source: YorubaAjiboa, p103

SANCHO'S HORNPIPE

Ignatius Sancho
arr. Clark Kimberling



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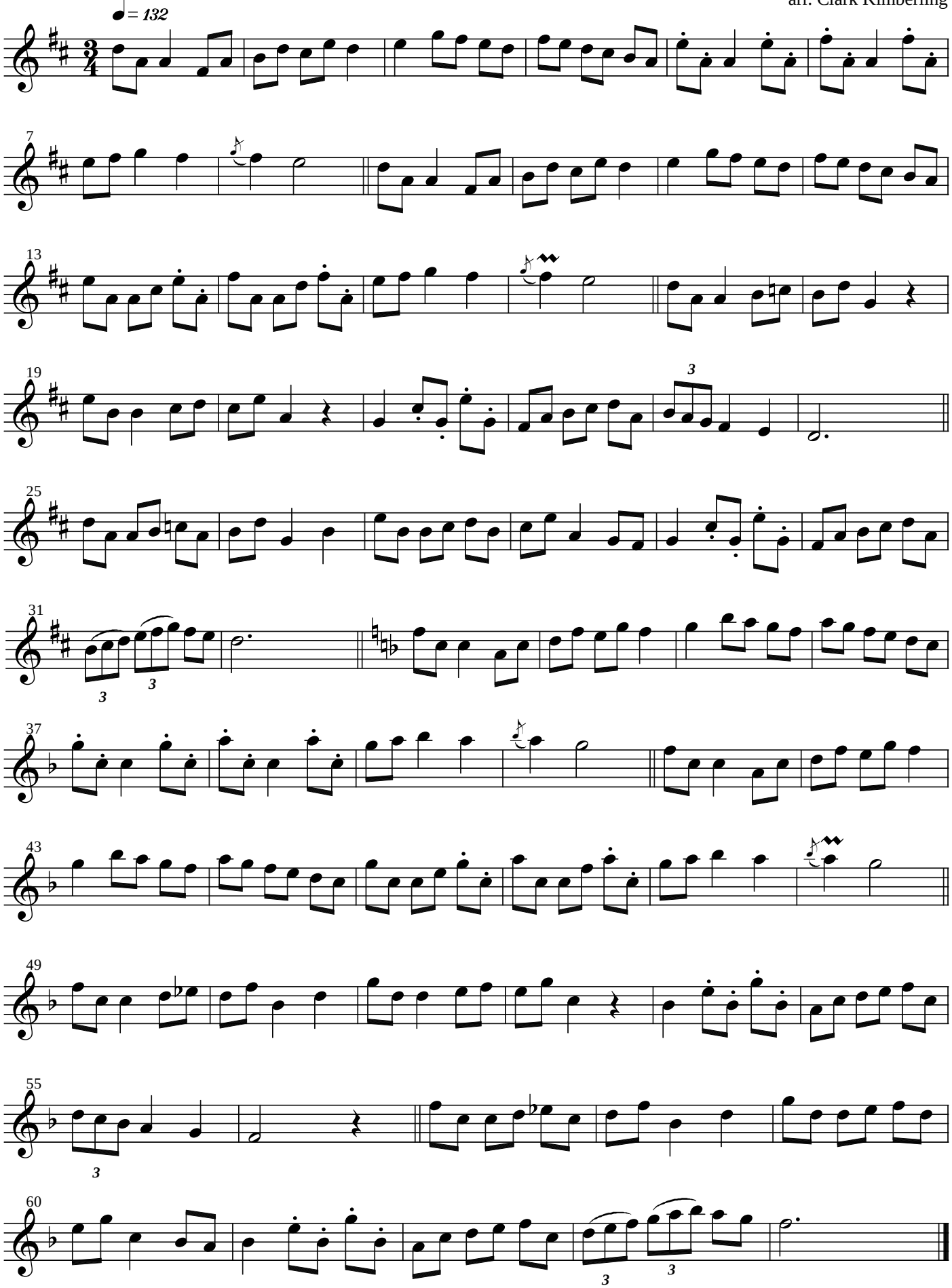
SANCHO'S MINUET

Ignatius Sancho
arr. Clark Kimberling



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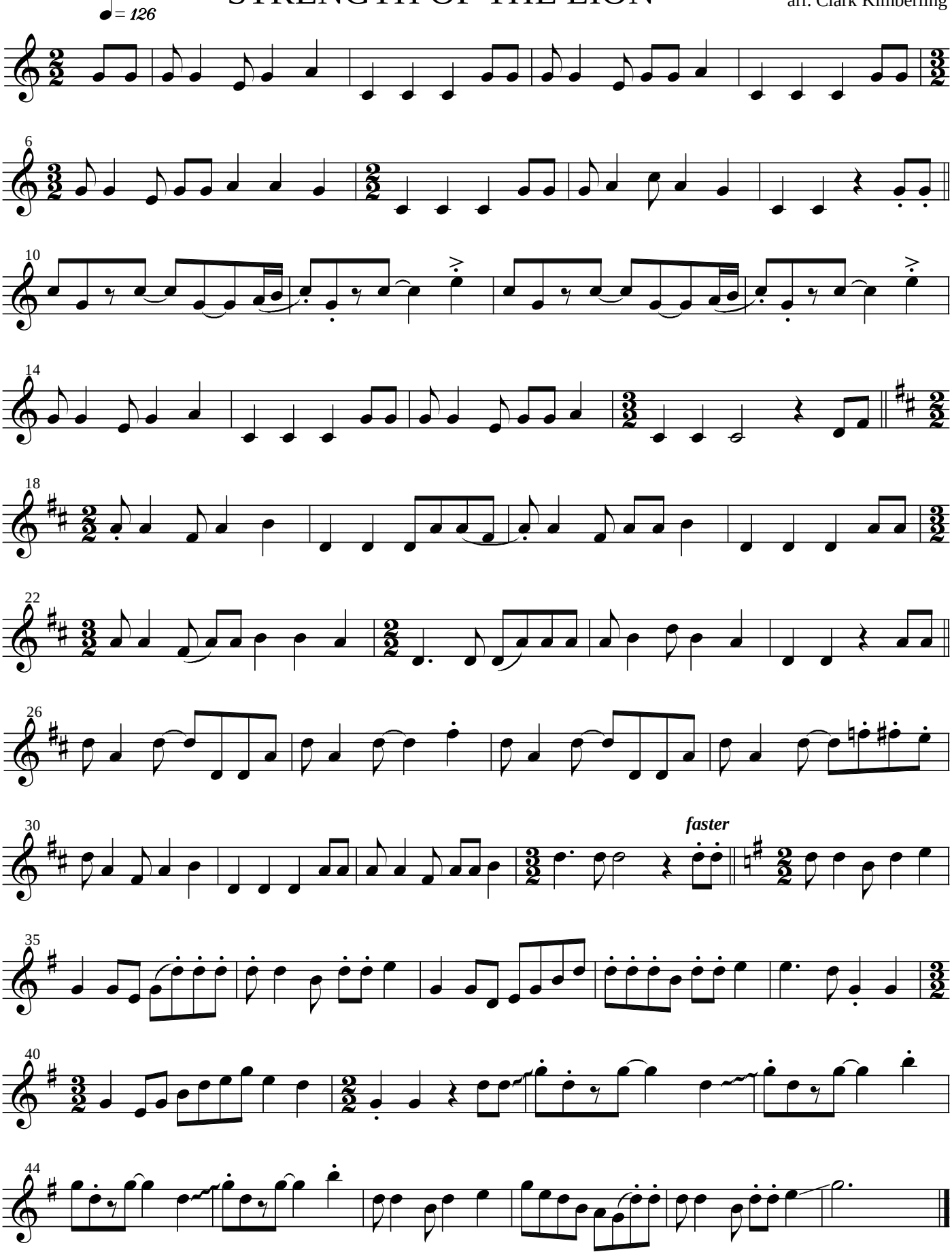
STRENGTH OF THE LION

Tanzania
arr. Clark Kimberling



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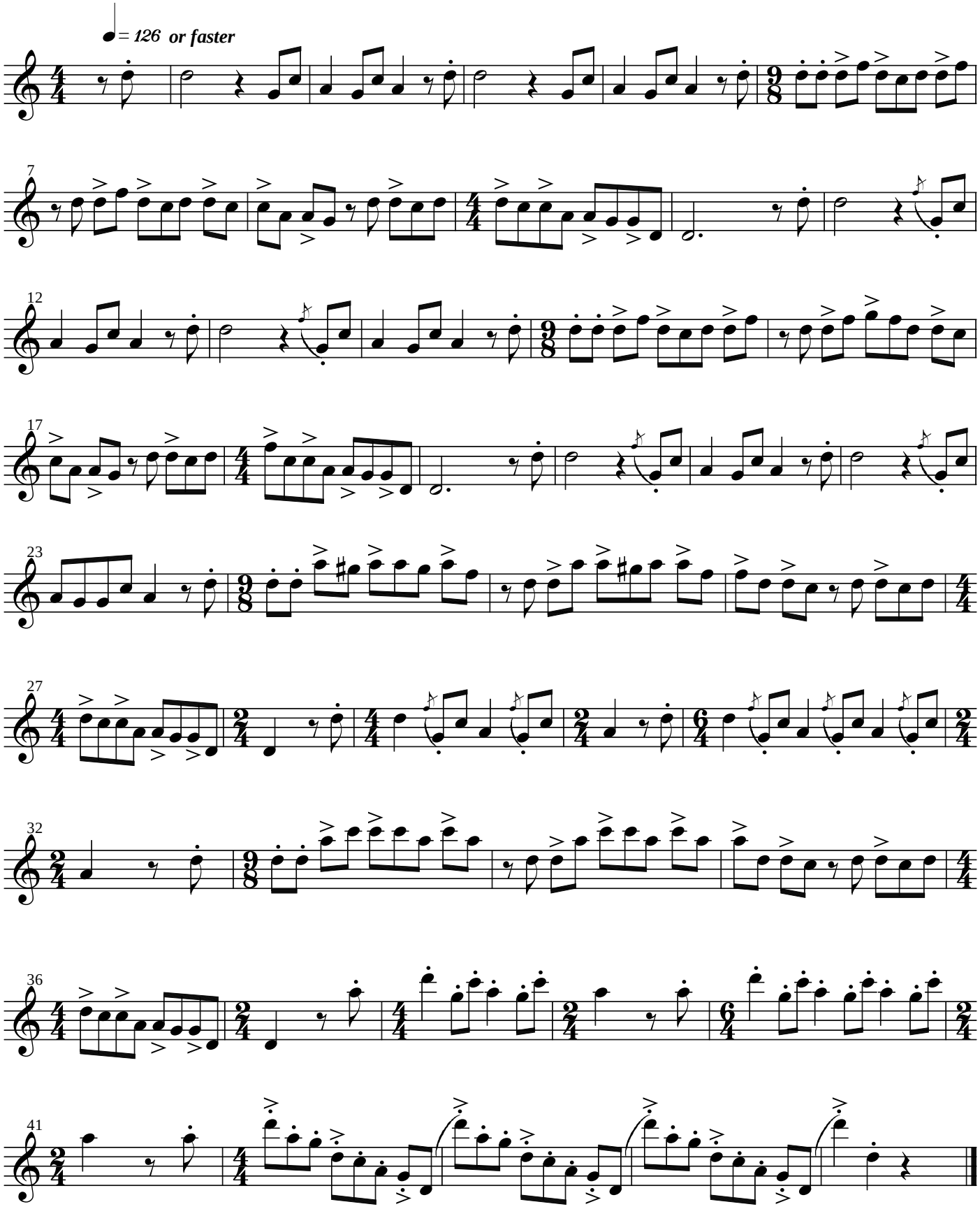
THATA NABANDJI

South East Africa
arr. Clark Kimberling



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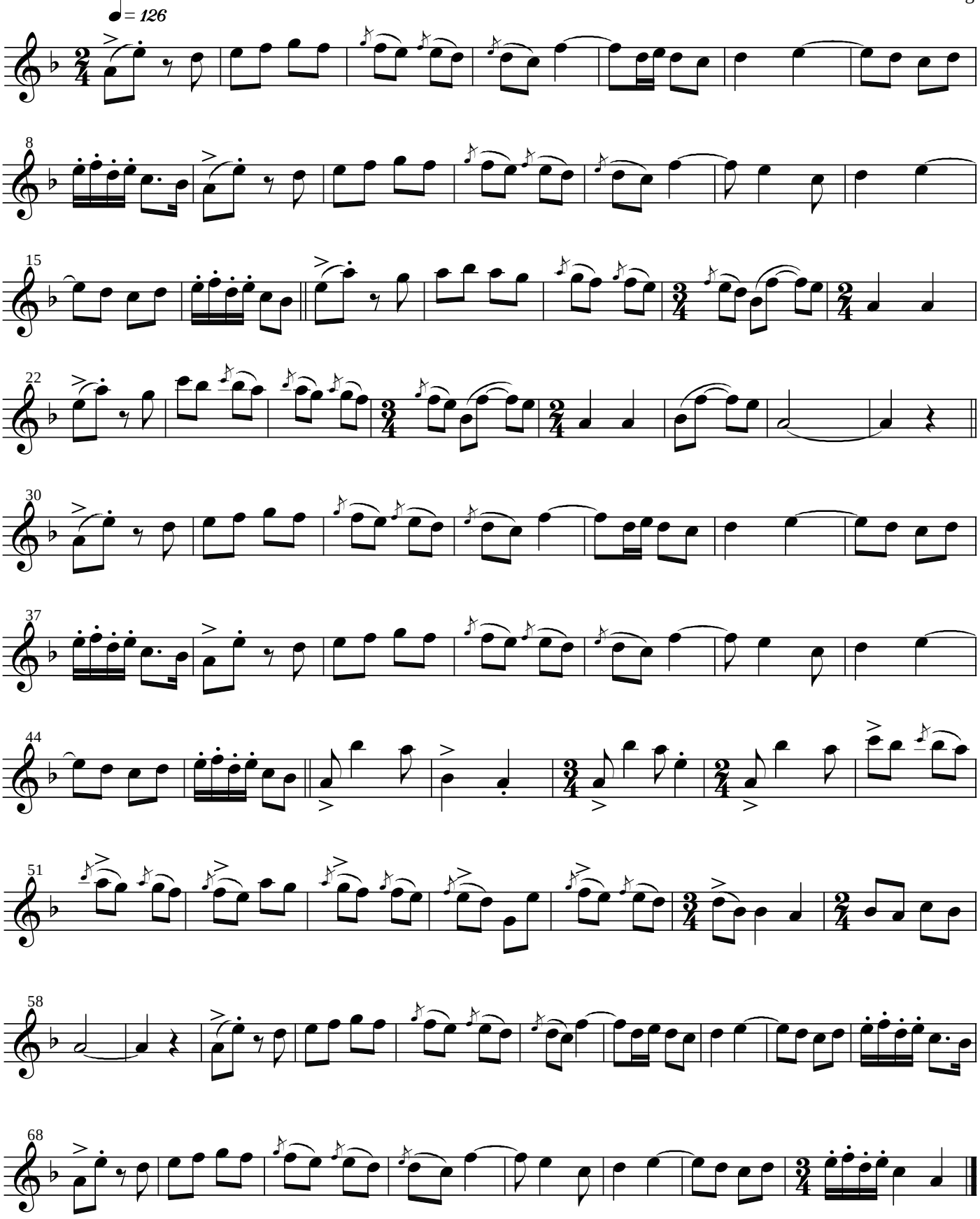
THAT DARK-EYED LAD

Egyptian
arr. Clark Kimberling



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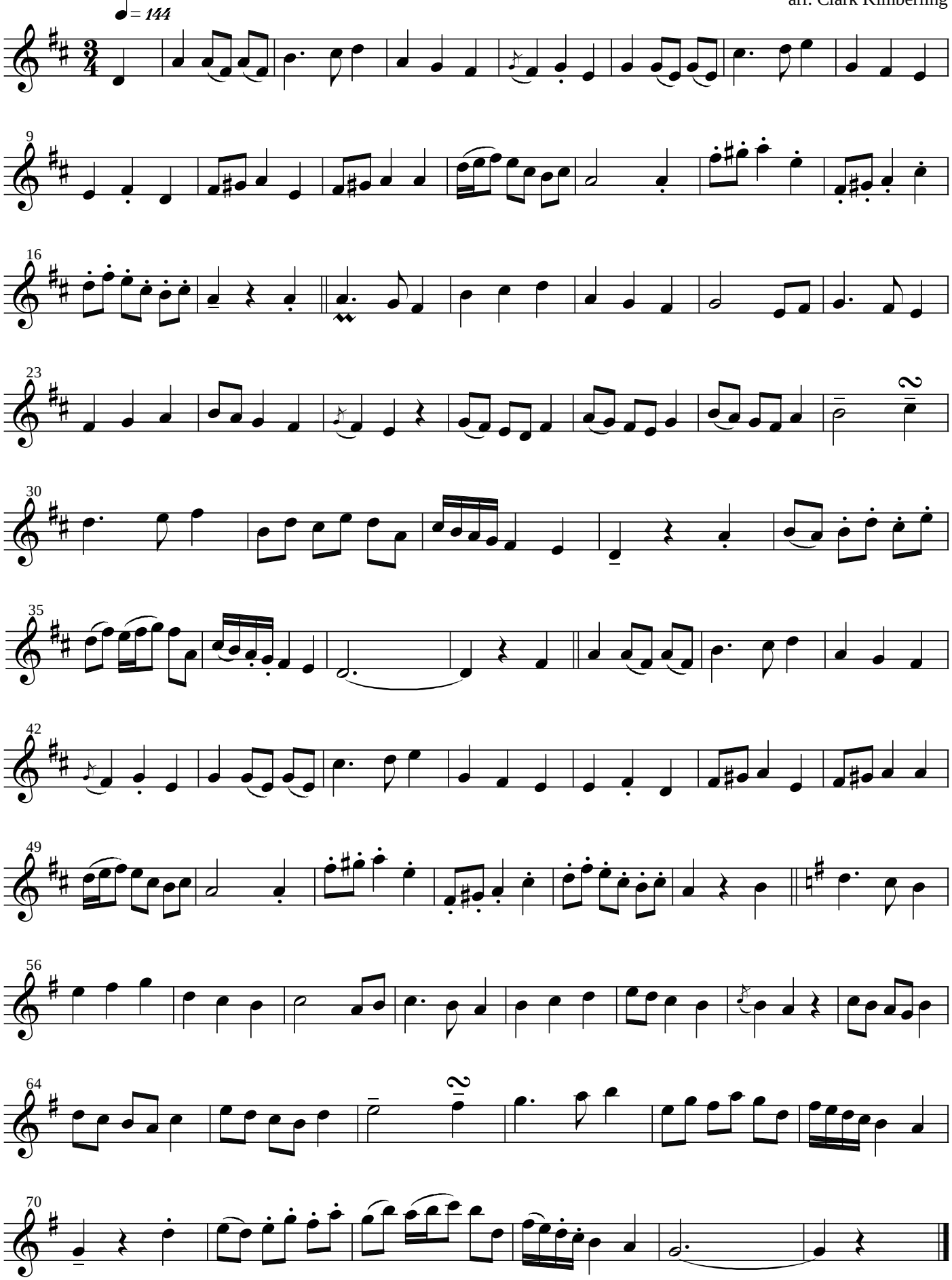
Source: Rasheed80, p. 51

THOU SOFT FLOWING AVON

Ignatius Sancho
arr. Clark Kimberling



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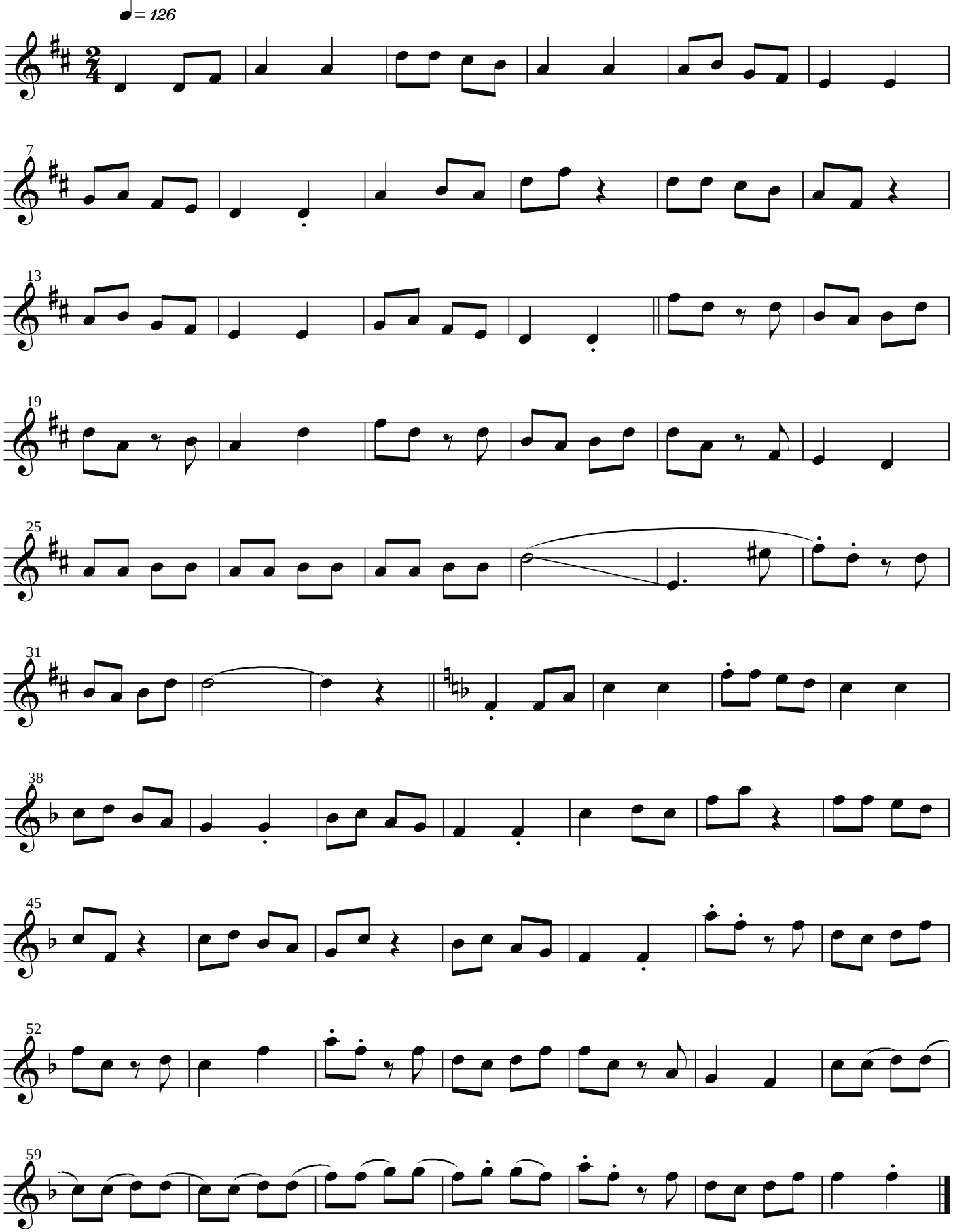
TLOGO MAGLETA

Zulu (South Africa)
arr. Clark Kimberling



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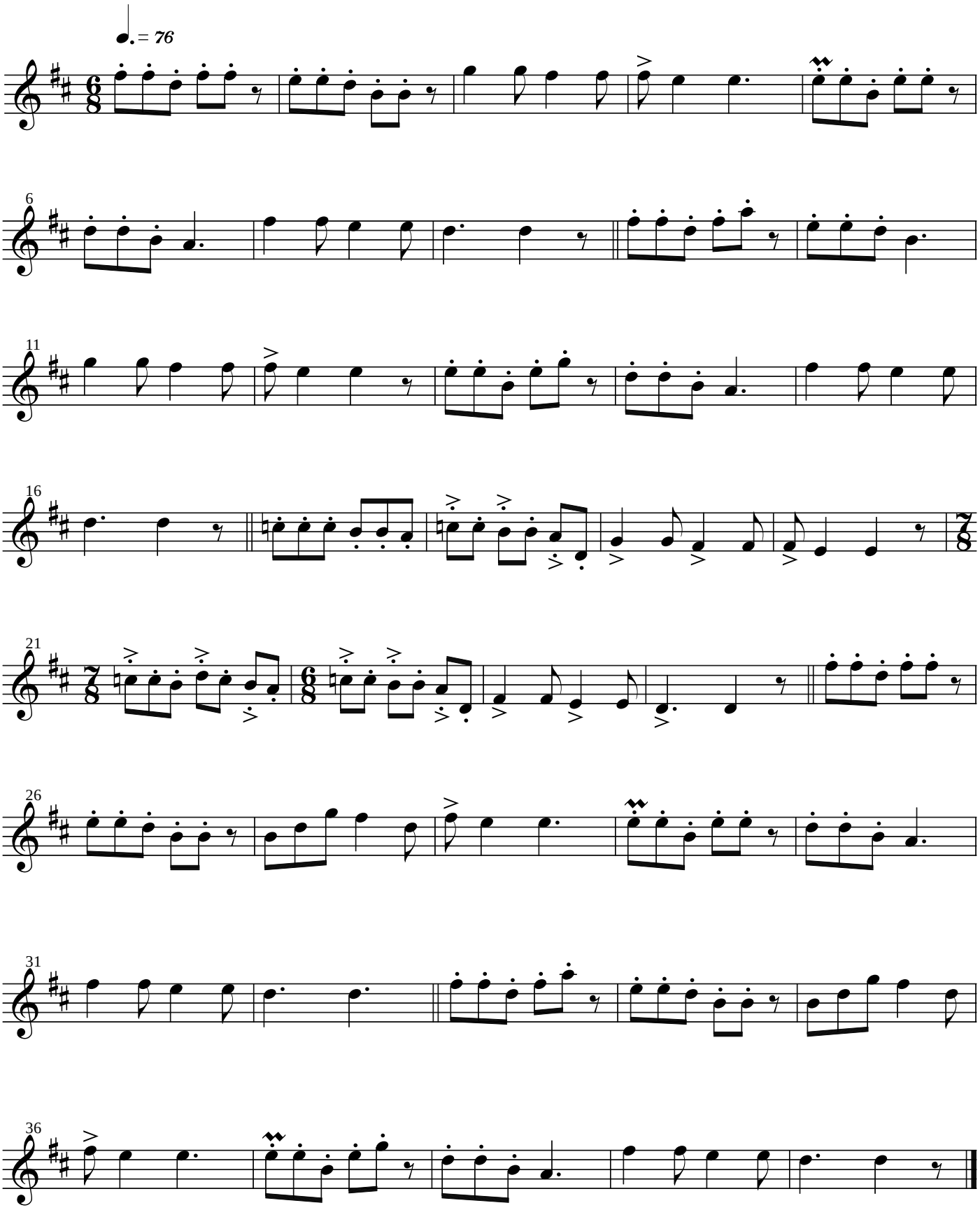
Our Chalet Song Book II

VUKA MUNGONI

South East African
arr. Clark Kimberling



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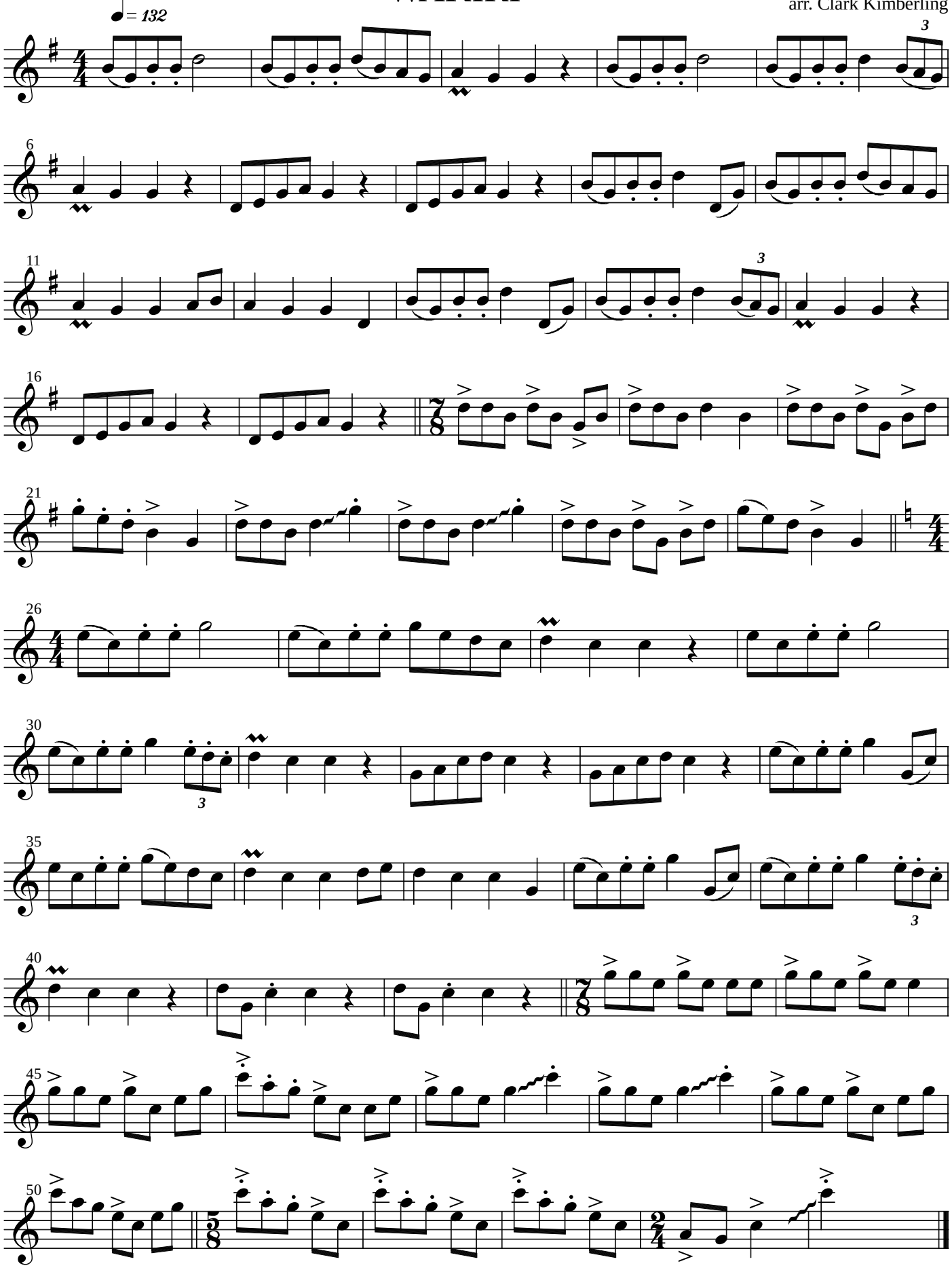
WAKIRI

Kenya
arr. Clark Kimberling



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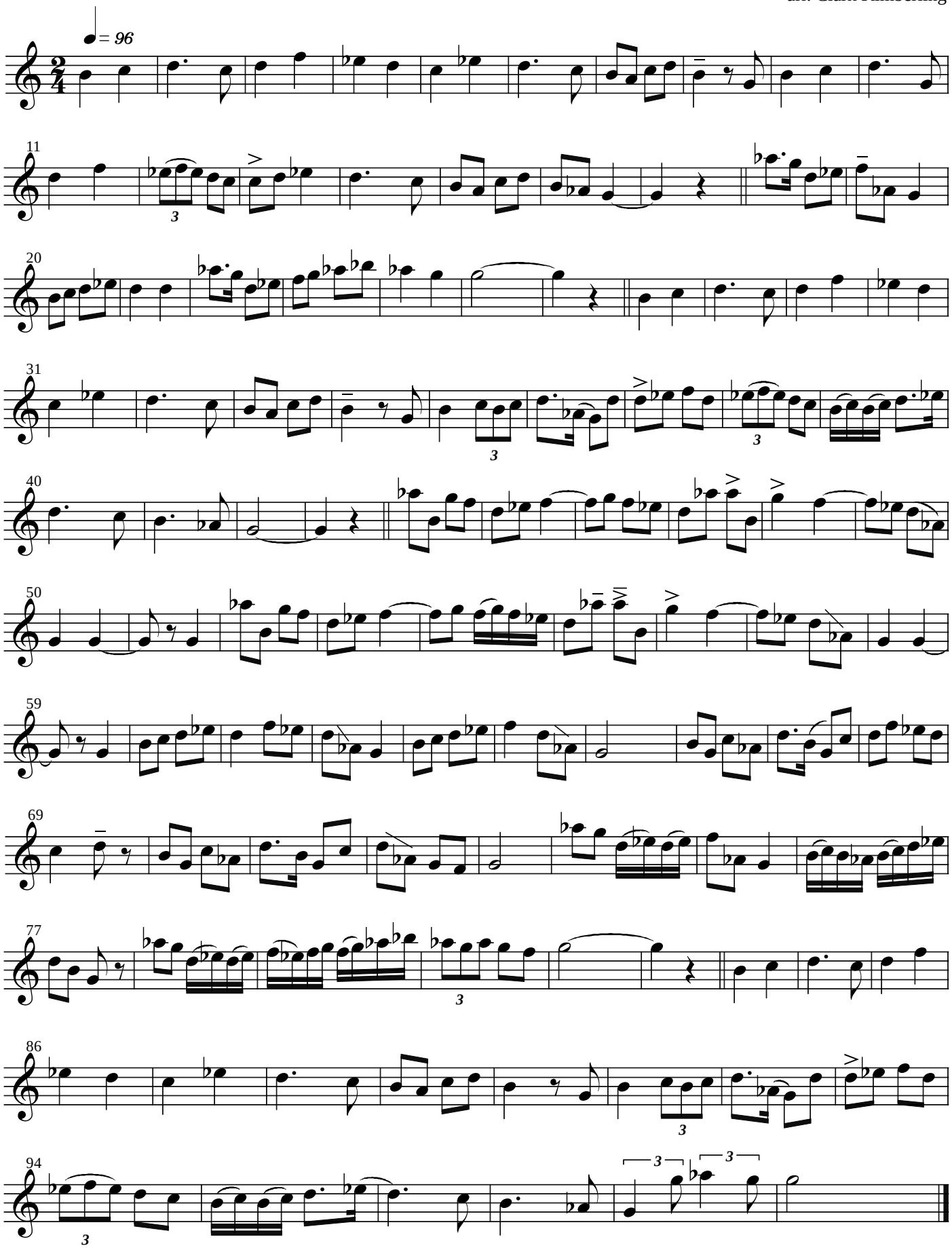
WHERE ARE YOU?

Egyptian
arr. Clark Kimberling



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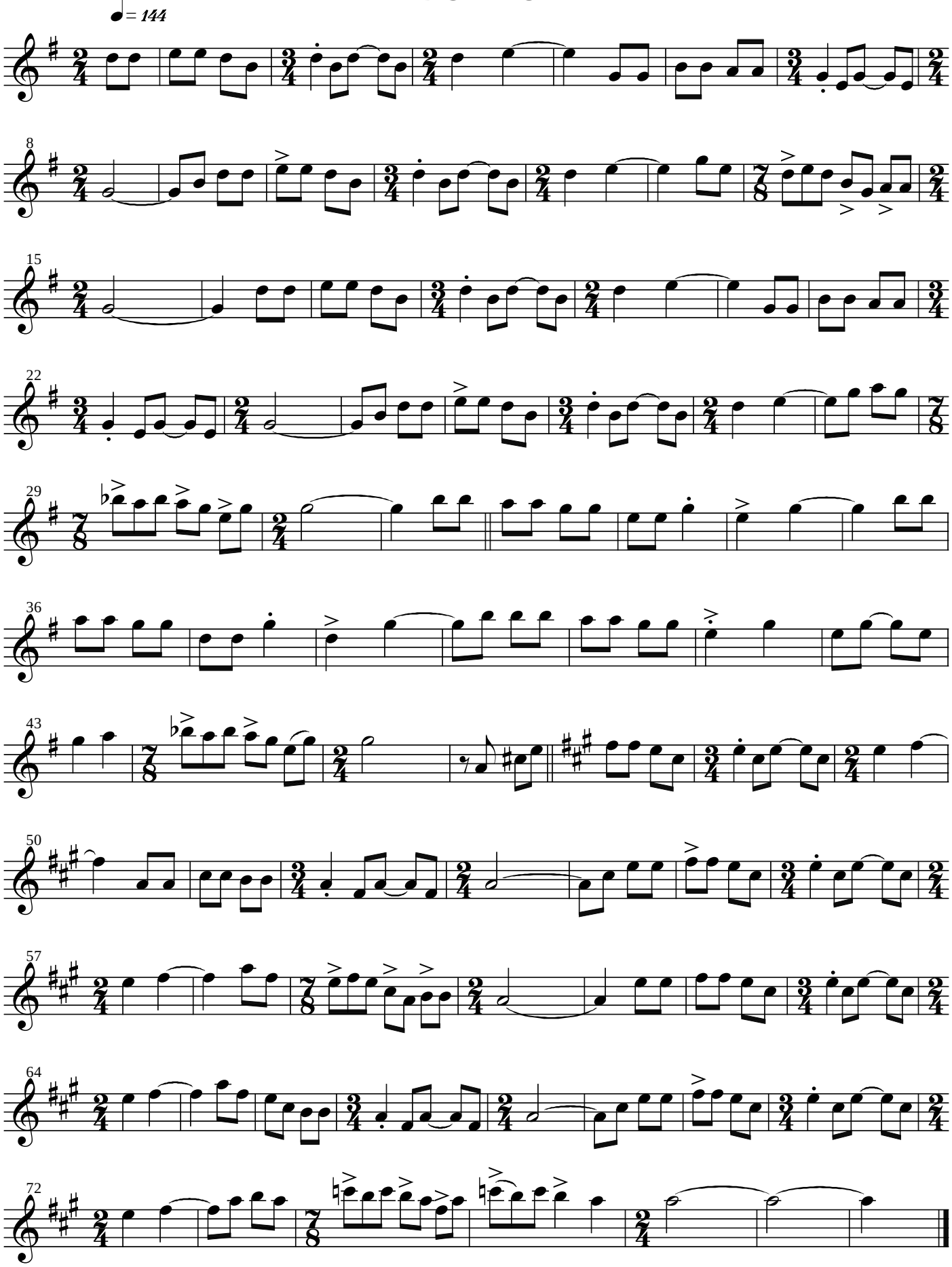
ZABUNZO

Clark Kimberling



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ZALALALA

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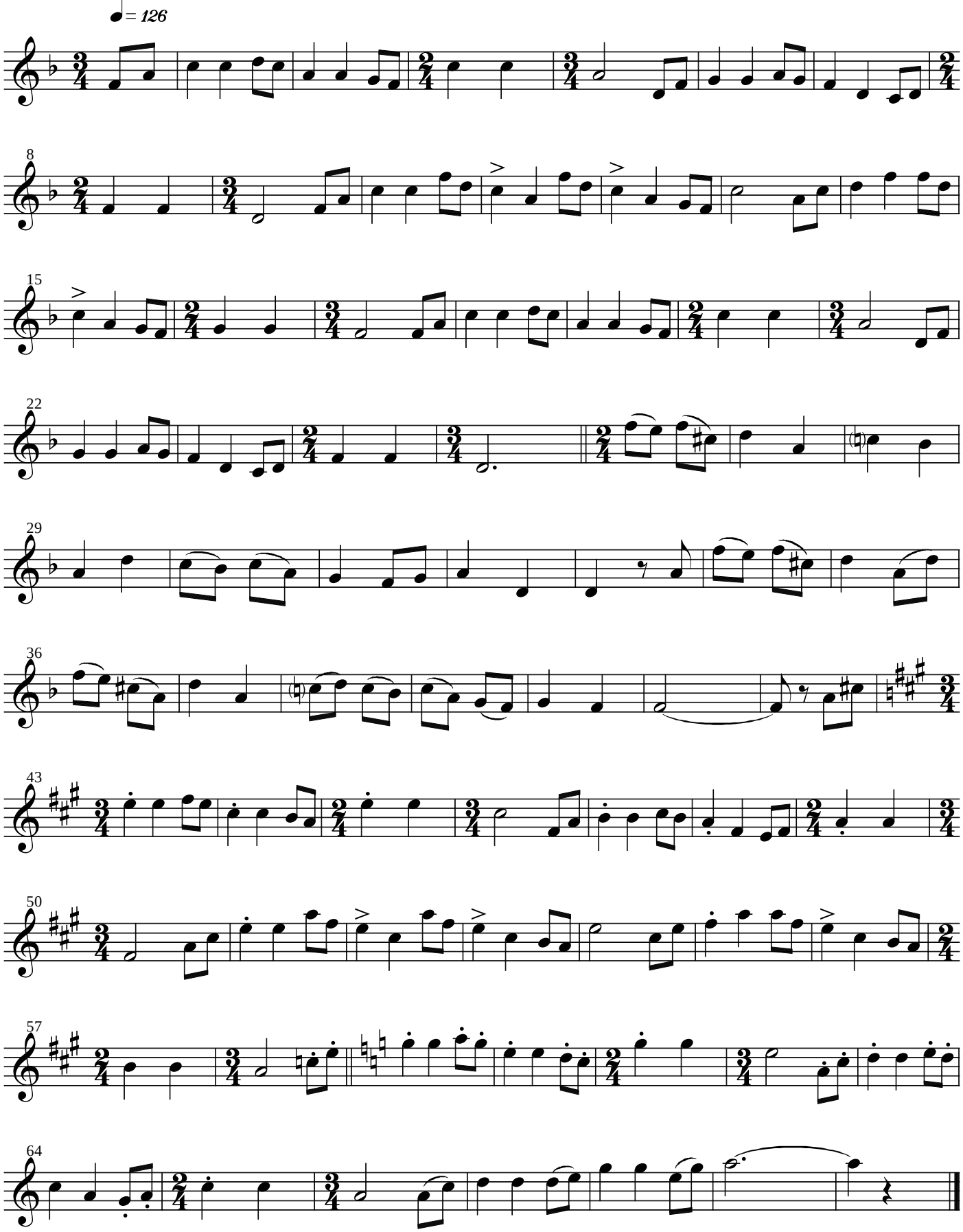

Pronouce the title in the rhythm of first four notes.

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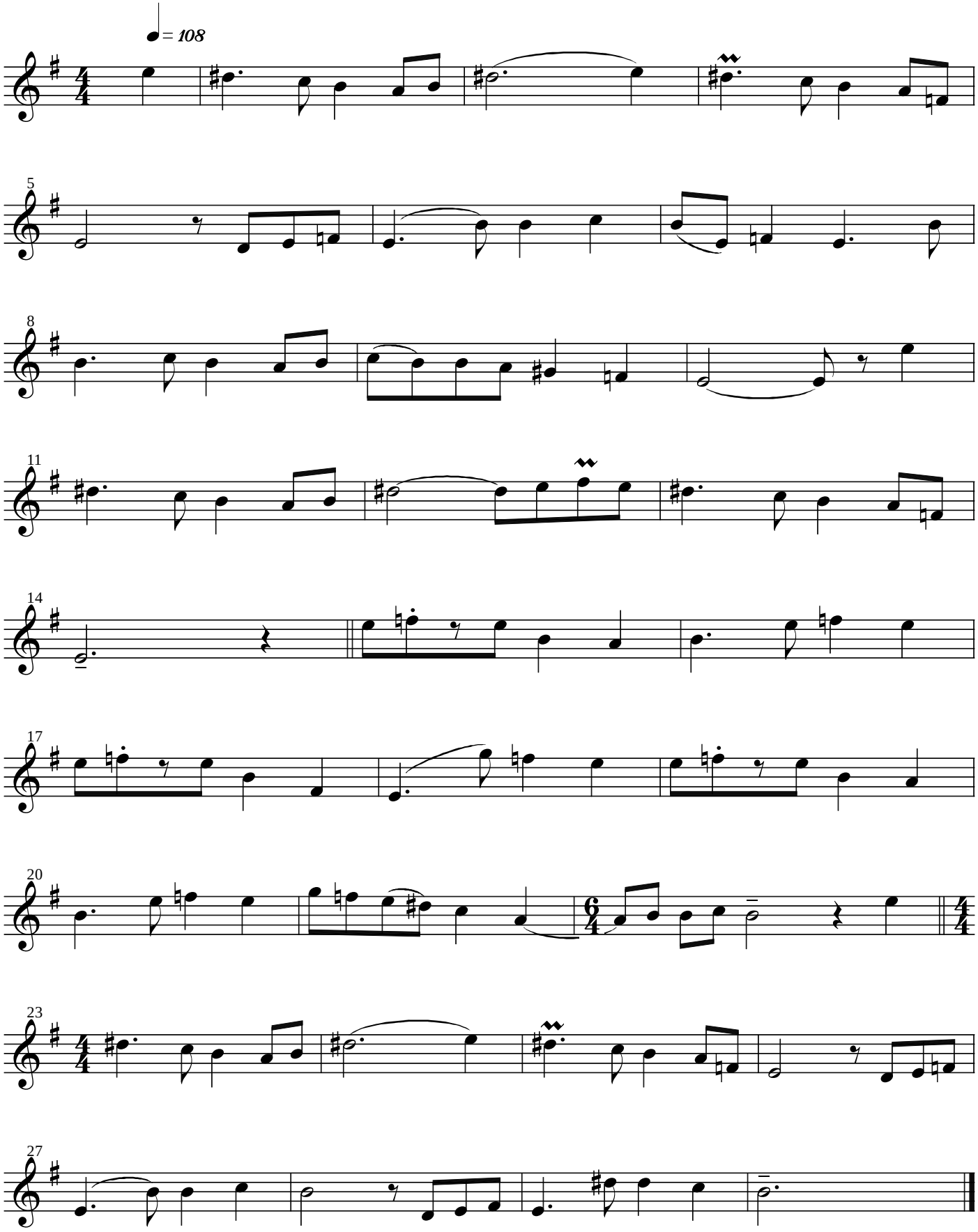
ZAYESHA

Clark Kimberling



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ZHILISI

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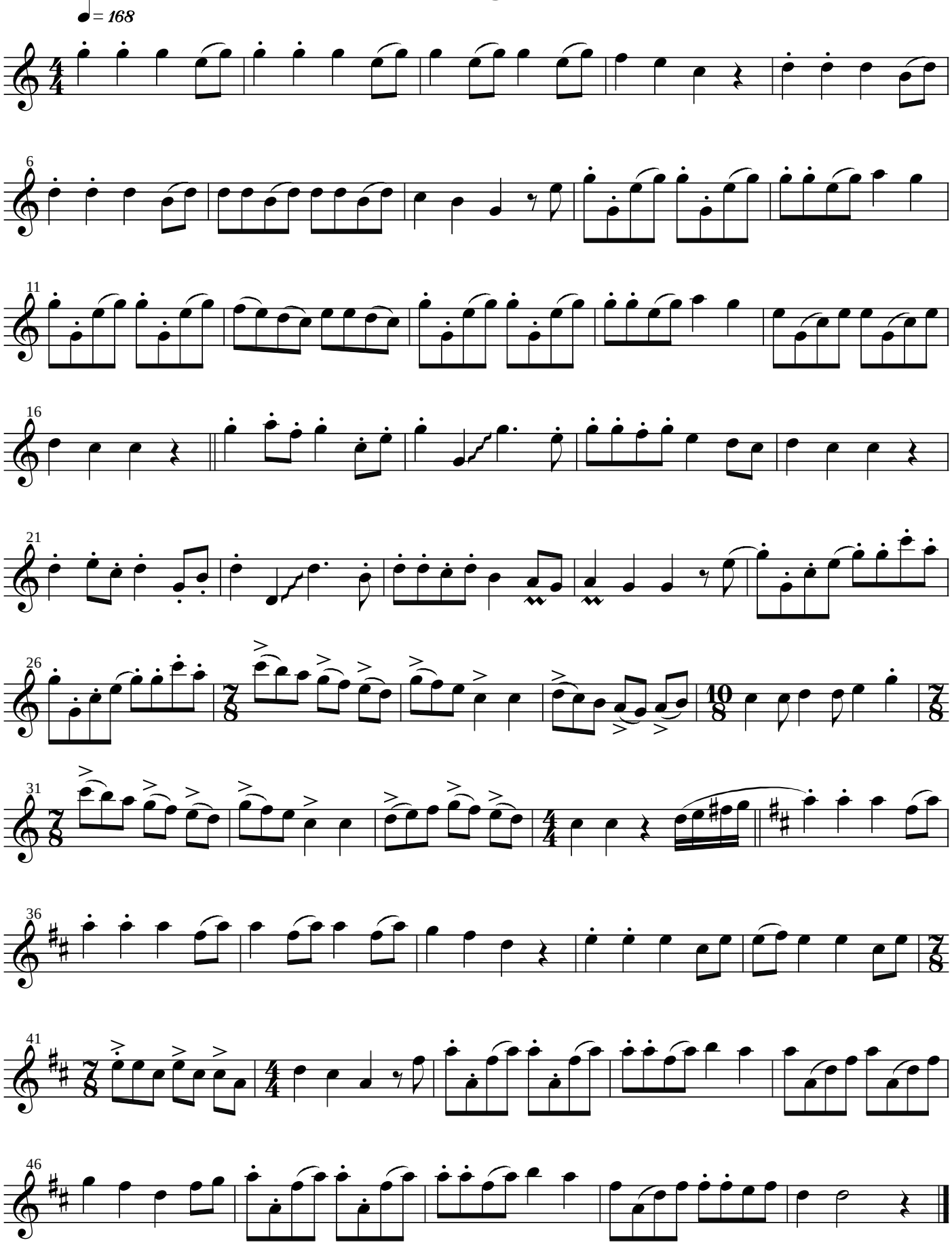

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ZIFFCHIFF

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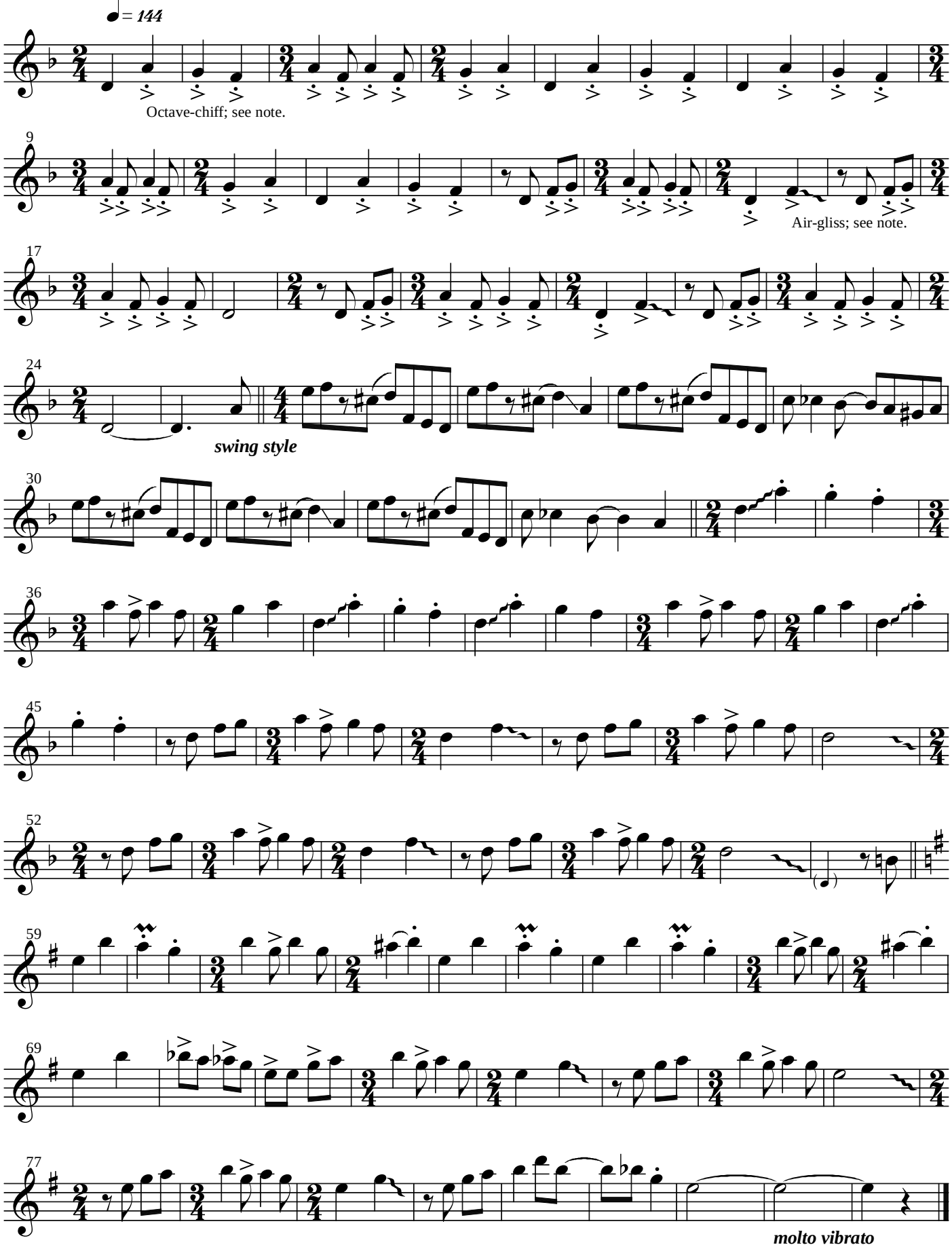

In measures 1-23, the accent marks indicate octave-chiff, produced by plosive (and staccato) articulation.
The glissando in measure 15 and later is by sudden decrease of air pressure, along with a flick of fingers.

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ZIKKITOKK

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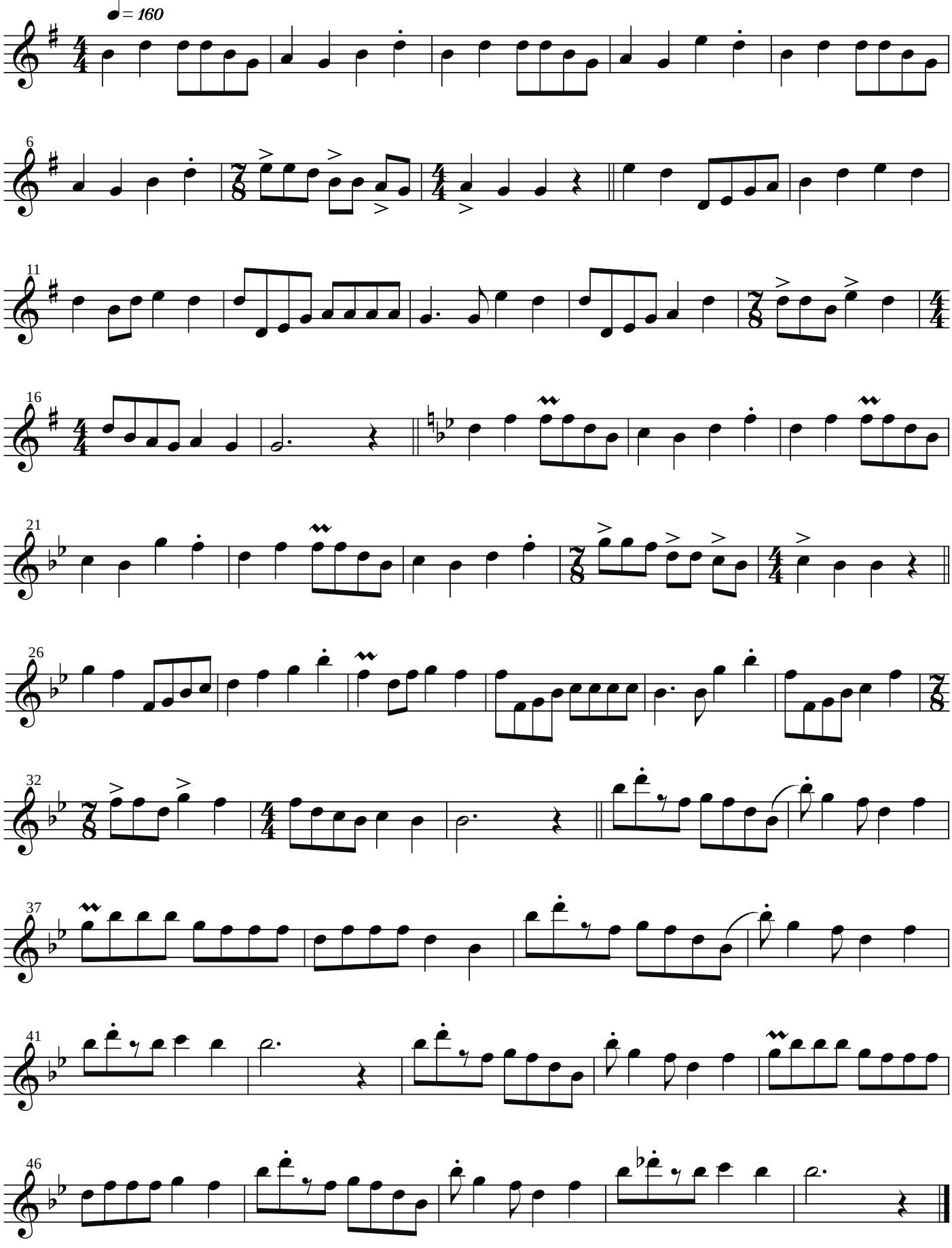

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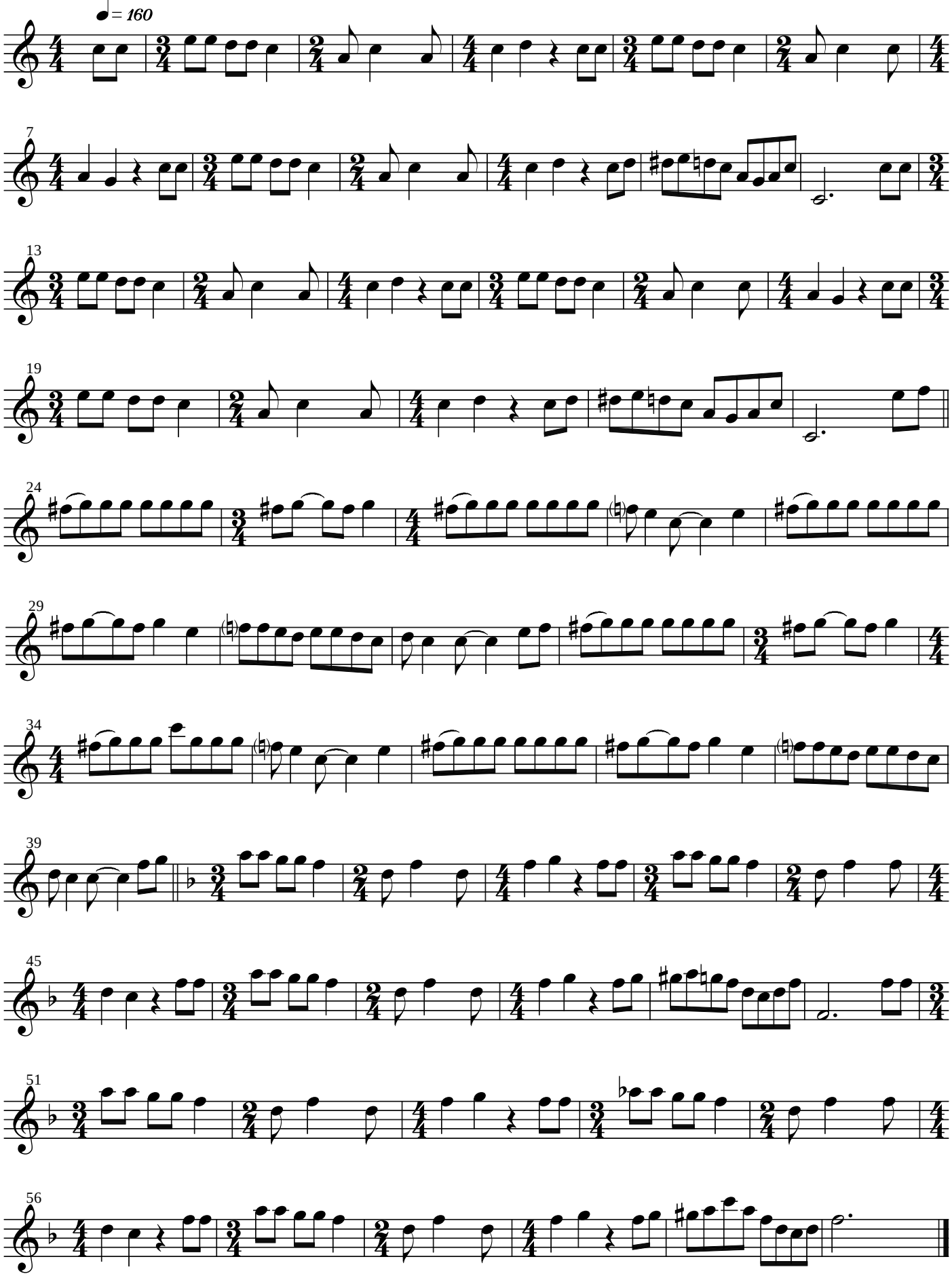
ZIN E BU KU BI KI BO

Clark Kimberling



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ZIN TA TEEKA TEEKA

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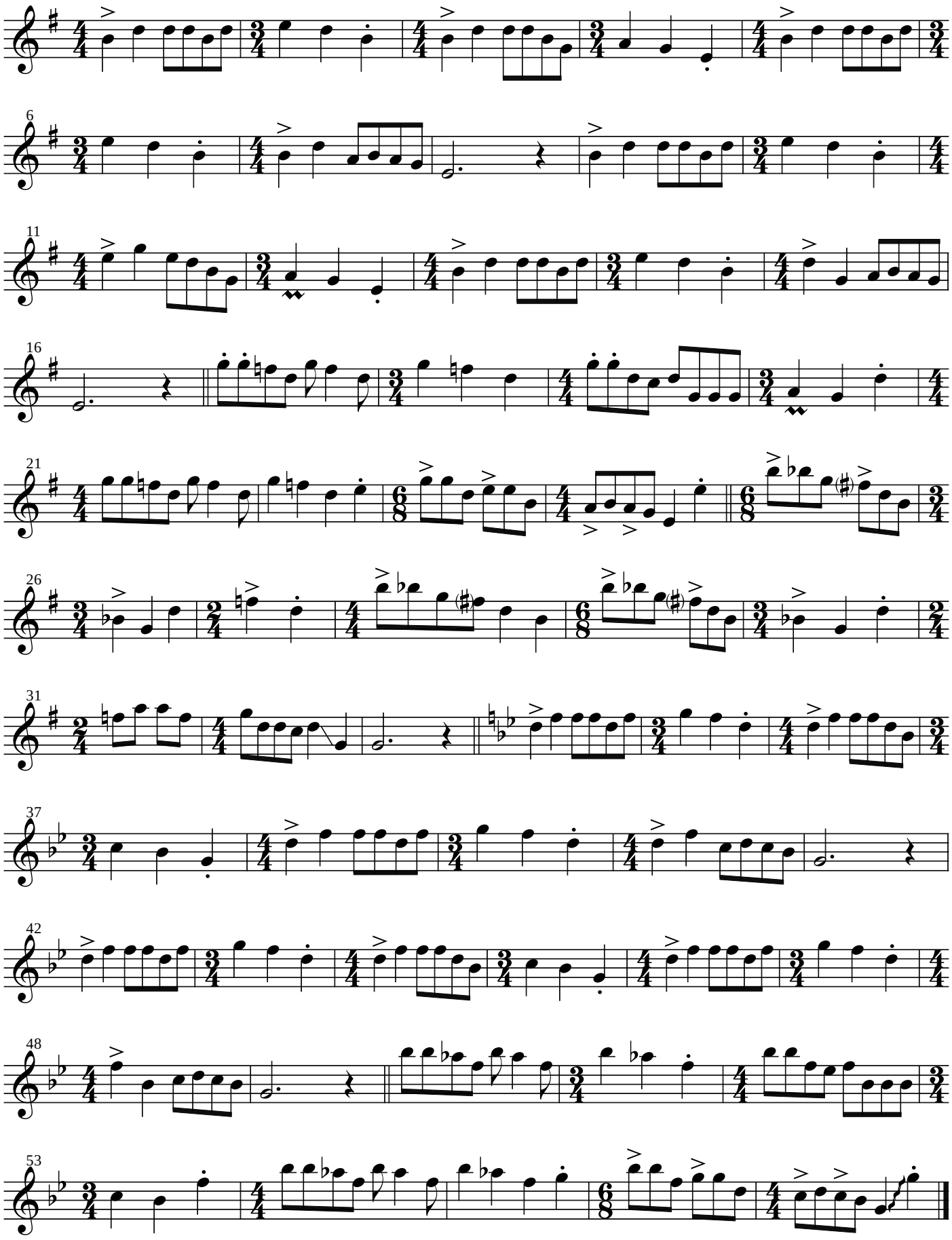
♩ = 168



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ZUNTA

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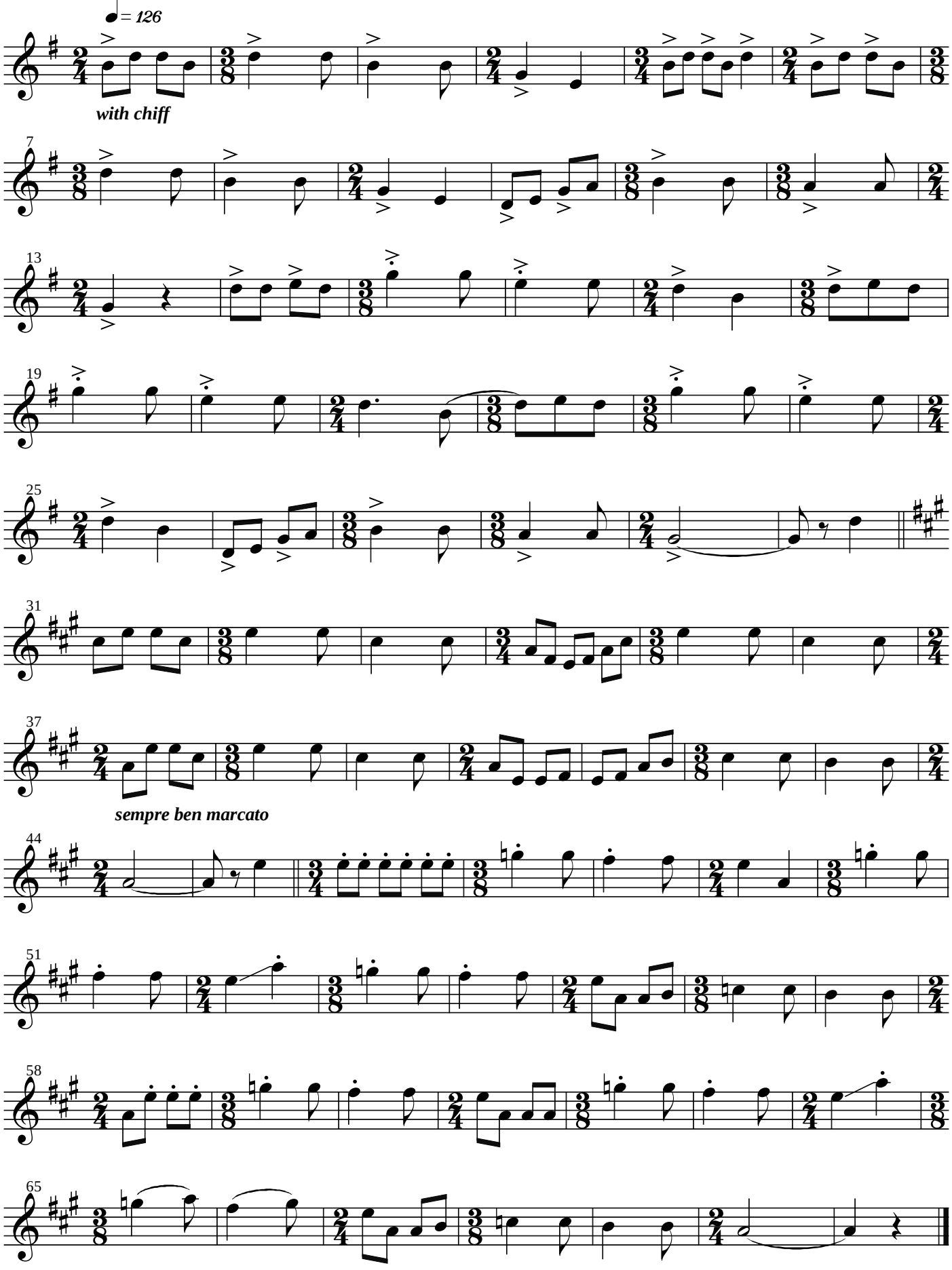

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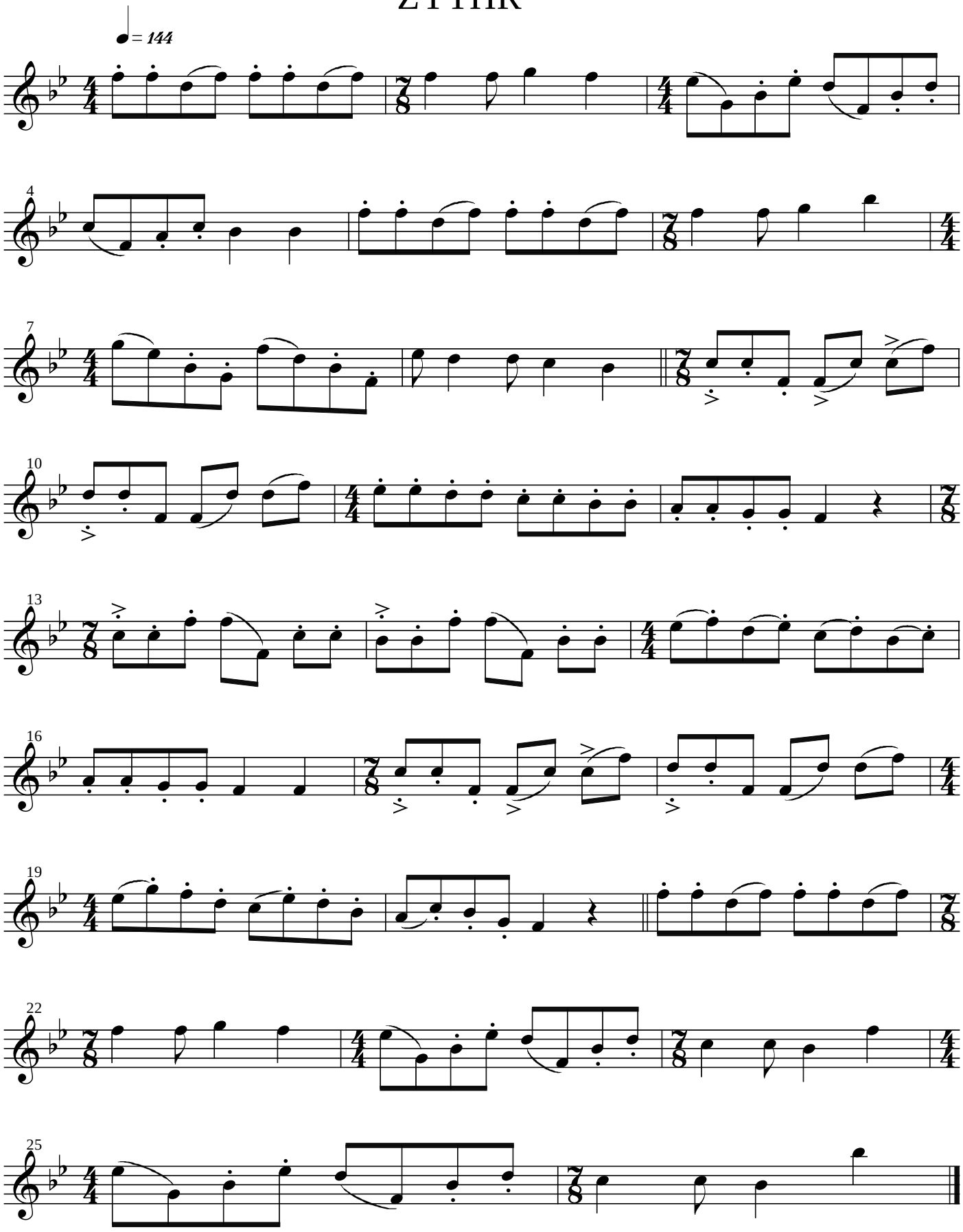
ZYTHR

Clark Kimberling



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